Photographing the FEMALE FIGURE

A FAWCETT
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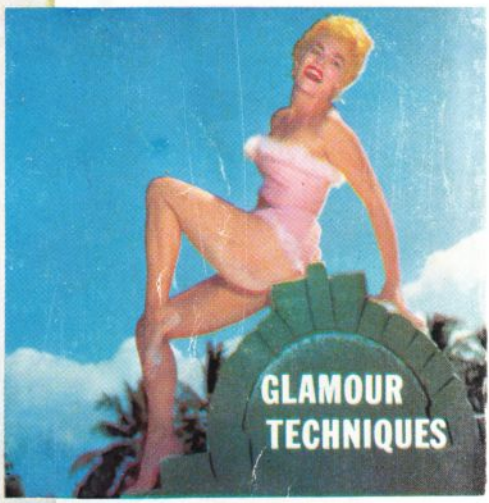
HOW-TO BOOK
348

by Bunny Yeager



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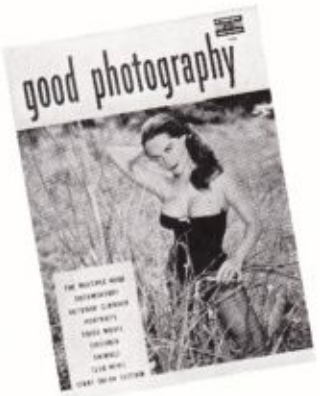

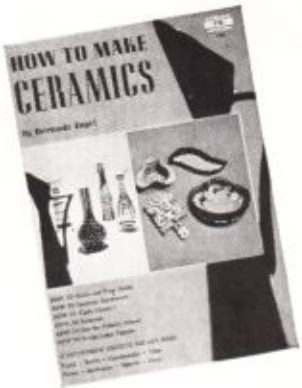

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By Bunny Yeager

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INTRODUCTION

The combined talents of model and photographer give Bunny Yeager an unusual insight into the elusive art of glamour photography. A practical artist, Miss Yeager is able to analyze the tricks of her trade which she passes on to her readers. Miss Yeager goes into great detail in chapters ranging from photographing herself to the use of floodlights, existing light and the use of flash bulbs—both indoors and out. She stresses a wide variety of poses, sitting, kneeling, reclining—their costuming and background, to create a mood dictated by the personality of the model. An interesting aside and a money-saving suggestion to photographers both male and female, is that Miss Yeager designs many of her model's costumes. She has in fact, designed swim suits and bikinis professionally. Called "The World's Prettiest Photographer" in an article by Roy Pinney in *U. S. Camera*, Bunny Yeager has become famous as an outstanding photographer-model since she sold her first story to Pageant Magazine in 1954. Writer, photographer, designer, Bunny Yeager has been a model since she was 16. Some of the dozens of beauty titles she has won include *Queen of Miami, Boat Regatta Queen, Sports Queen, Queen Orange* and the *Girl With the Prettiest Smile*. Born in Wilkinsburg, Pa., raised in Pitcairn, Pa., but residing in Miami since 1946, Bunny Yeager has developed her talents into a very successful and lucrative way of life.

—The Editors

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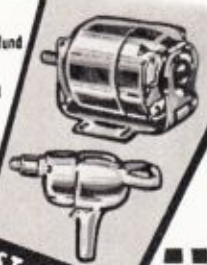

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Photographing Yourself

Self-photography is one of our author's specialties, she suggests it as a convenient and economical way to improve your camera techniques.

HAVE you ever thought about taking your own picture? I had many times, ever since I was a little girl. I always liked to dress up in costumes and have my mother take my picture and often thought how much fun it would be if I could take my own. Of course, I never owned my own camera when I was a child, like a lot of modern children now do, and never went into the study of photography till after I was married.

My husband is a policeman, and when he worked the night shift, I found myself with a lot of extra time on my hands. That's when I began getting interested in photography and decided to go to night school and really learn what it was all about. I never dreamed then that it would lead to a career. Never had I planned on becoming a professional, but I seemed to have become one overnight. I sold the very first pictures which I submitted to a magazine and from then on, photography has been my very life.

When I started taking pictures of myself, it was essentially because I wanted some special glamour photographs to give to my husband, but afterward, and now, when I photograph myself, it is primarily to work out new poses and expressions to try on my

To photograph yourself assume your pose, then mark the spot and head height; here the natural background serves to indicate the point for proper focusing.

Model - photographer Bunny Yeager uses a mirror to check both pose and expression. The camera has a built-in timer giving her ten seconds to assume pose.

Photo opposite is preferable to one below. Bare leg contrasts with overabundance of fabric.

models. Contrary to what most people believe, models do not come "ready-made" with a variety of facial expressions and a whole string of cute poses. Modeling schools are fine for the fashion model, but when it comes to pin-up posing, there is no way for the would-be aspirant to learn, except by her own experience. So don't think that because you go to a model agency and hire a professional for the job that you will have any easier time of it than if you worked with a pretty friend you know. Most models are models because they are pretty, and there it usually ends. There are very few who on their own try to develop themselves into better models by practicing posing and expressions in front of their mirrors at home. Almost all models leave everything, except looking pretty, up to the photographer.

Then, too, I work with a lot of "new discoveries," girls whom I meet on the street, in stores, etc., who have never

Dark clothes against light background convey a silhouette effect in this charming candid shot.

For outdoor shots, it is preferable to choose an isolated area; photo, right, was taken in morning, before beach was crowded.

One purpose of self-photography is to work out new poses and expressions to try out on the model. Many models require specific directing on the part of the photographer, and while many photos suggest themselves, it is well to have prepared a series of preconceived gestures, poses, and original ideas.

lot of trouble moving lights around in the studio each time I change my pose, I would rather work indoors because of the many complications I encounter when going to the beach. When I plan to work outdoors, I try to find a desolate spot. You can imagine how foolish I must look posing in front of a camera with no one operating it, to someone who doesn't know what the score is. When I go to the beach there is the problem of the wind blowing the mirror over or the camera falling into the water when working in the surf.

Although taking your own picture sounds like a lot of fun, it isn't exactly a snap. Just for a minute picture all the running around I have to do. First I push a stick in the sand, which is approximately my height, at the spot where I will be posing. Then I run over to the camera and focus on it. Taking the stick away, I sit or stand in the exact same spot and strike up several poses till I find one that I'm satisfied with. I make a mark in the sand to let me remember where I was standing or sitting and I go back to the camera again and push the self-timer. Back into the pose and I wait for the shutter to click. After it has been taken I have to turn the film and go through the same thing all over again. After 8 to 10 rolls of this, I am worn out, and if the pictures don't turn out there is no one to blame but myself! •

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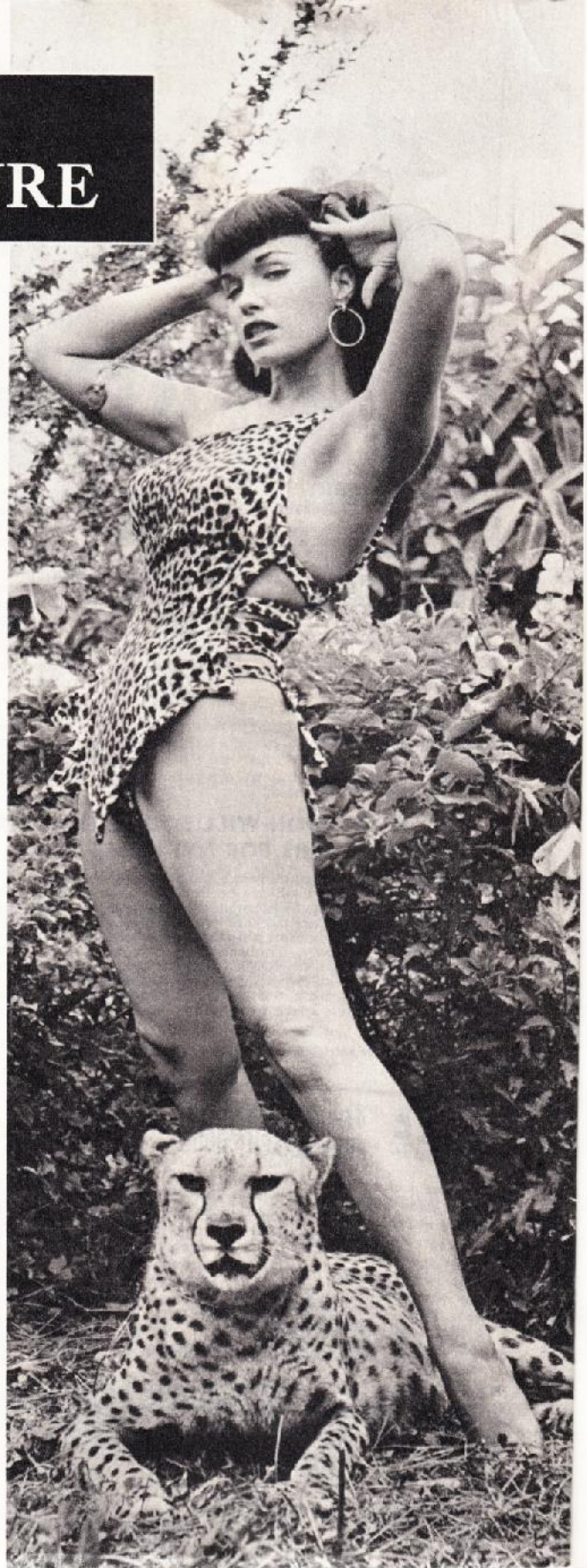


Glamour Techniques

Lighting, psychology, make-up and composition are integral parts of taking glamour photos, plus ability to visualize before shooting.

GOOD photographs do not just "happen," they are planned. It is very easy for someone to criticize a photograph after it has been taken; the big problem is eliminating or at least minimizing our errors before the shutter is snapped. Especially in taking glamour photographs, it is a lot more difficult than just pointing a camera at a pretty girl. One must learn to "see" what is actually there on the ground glass, visualizing it as if it were a photograph already. Hunt for distractions and do away with them. It might annoy you at first to spend those extra minutes checking details, but believe me, you will be well rewarded when you look at the finished product. Once you are accustomed to doing this, you will be more conscious than ever about distractions and be able to spot them immediately. Of course, you have to realize what a distraction is before you are going to have any luck with this system. Things that bother some people do not bother others. You may even need a short art appre-

Let your props complement instead of dominate your photograph. Here we see poor use of a log prop. Jane Miller is anything but the strong man type. Correct pose is at right.

While model Alta Whipple would look beautiful in any setting, her striped blouse, busy wall clash.

More pleasant and better contrast is background above, right. Few pieces of furniture add interest.

ciation course to help you. Once you have established what things to watch out for, you are on the right track to taking better photographs.

One of the first things you should be conscious of is a simple uncluttered background. Nothing pleases me more than to work out in the fresh air at the beach with the ocean and sky as a background. The setting is actually stimulating to both photographer and model to create new ideas. Of course, the beach isn't always immaculate. Sometimes there is seaweed and debris strewn here and there and one must make a clearing in which to work satisfactorily.

Palm trees look pleasant in a background with a model, but not when they're growing out of the model's head! I've seen some pictures which looked as if they were trying to camouflage the model instead of feature her, just by using backgrounds which were so confusing that the model blended right into them. Of course, if you don't live near a beach you will probably resort to using the woods as a background for privacy and then you will have to work with this disadvantage as best you can. The best solution to shooting in the woods (not outside the woods where the sun is bright) is to look for a choice spot where the sun filters down through the leaves of the trees and makes them sparkle. Using the sun

Improper lighting in the photo at the right throws circles under eyes. Light from top of model's head.

Extra sparkle can be added to backgrounds by stretching a sheet of cellophane over wood frame, posing model against it. Be careful not to overdo "tricks."

as a backlight or hair spot, expose for existing light and throw the background out of focus by using a wide aperture.

If you want your beach pictures to have more sparkle, use a flash fill-in light. You don't have to change the setting on your camera from the proper exposure for the light already there, just move the flash closer or further away. The purpose of using flash on a sunny day is to light up the objectionable shadows which you get from the sun right around the eyes and under the neck. At high noon without flash fill-in, your model will look something like a raccoon, which I'm sure neither she nor you will appreciate. Flash fill-in is most valuable when you are working with a model who just simply cannot look up into the sun. With this method the girl's face can be in complete shadow and the flash will light it up to bring out the details just as if it were in direct sunlight.

Since I take so many photographs in one session I use a strobe light which flashes just as fast as I can shoot. I'm rather proud of my reputation for shooting fast because I don't tire out my models as fast as some photographers do and they like to work with me. If you should feel that flash at the beach isn't for you because it runs into too much money, then do all your shooting early in the morning around 8:00 a.m. or late in the day around 4:00 p.m. The light is really lovely then and hardly bothers any model's eyes, but it doesn't last for long.

Supplementary flash fill-in light eliminates objectionable shadows around the neck and eyes, adds sparkle. See natural light photo below.

When allowing a model to pose herself, never allow her legs to aim toward camera. This causes distortion, makes legs seem heavy. See right.

Watch for that arty 45 degree lighting which you get so easily at that time.

When you pose your model, always try to make her look as graceful as possible, and although she should look natural and relaxed, she should actually feel far from it.

No matter what pose the model is in, her toes should be pointed and the foot arched. If she is standing without shoes and cannot get up on both toes at least the one closest to the camera should be pointed. If you let your model assume poses of her own making, see that she doesn't point her legs or feet straight into the camera as the result will be distorted and ugly. Arms and hands extended toward the camera will furnish the same problem.

Having the model take a deep breath before you click the shutter helps tremendously, as it makes the bust look higher, larger, and slims down stomach and waistline. A little lotion or baby oil rubbed on the shoulders, bust, cheekbones and thighs will many times improve a picture. Notice I did not say rubbed over the body. A beautiful girl can not look pretty if she looks greasy, so I merely apply enough here and there to bring out the highlights

When shooting a standing figure as shown at right, always have model stand on toes. Shoot from below.

of her skin. When applying it to the bust, use it only on the highest part of the bust not on the sides or near the cleavage.

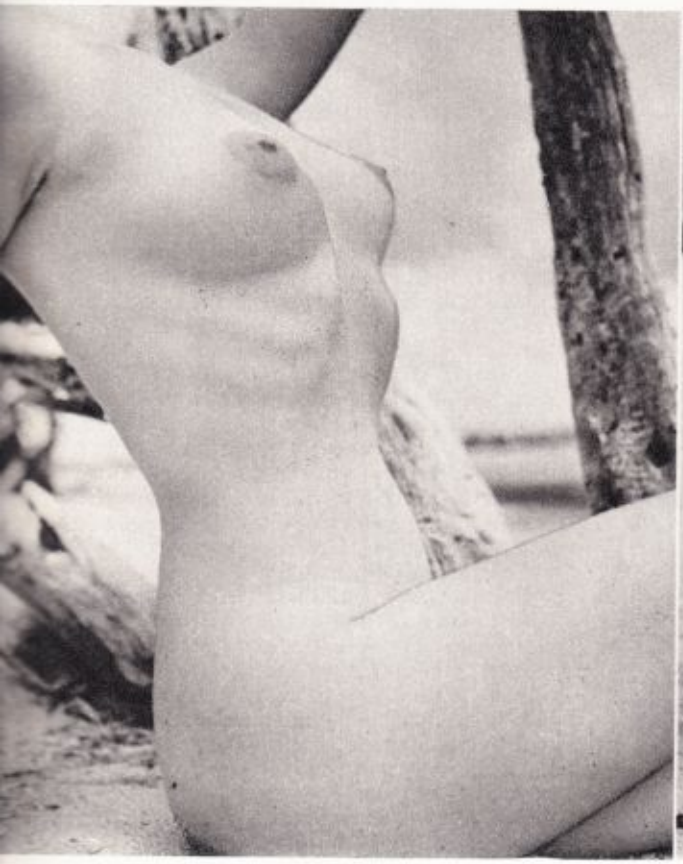
Speaking of cleavage, don't forget it. Even if the girl has to wear falsies to achieve it, make sure it's there. I always carry a pair in my camera case for such emergencies. Check your lighting so that it enhances the bust and doesn't flatten it. Side lighting is best. Front lighting can even make a large-busted girl look flat, unless her bust is shot in profile. By the way, the bust usually looks best, large or small, with a three quarter pose.

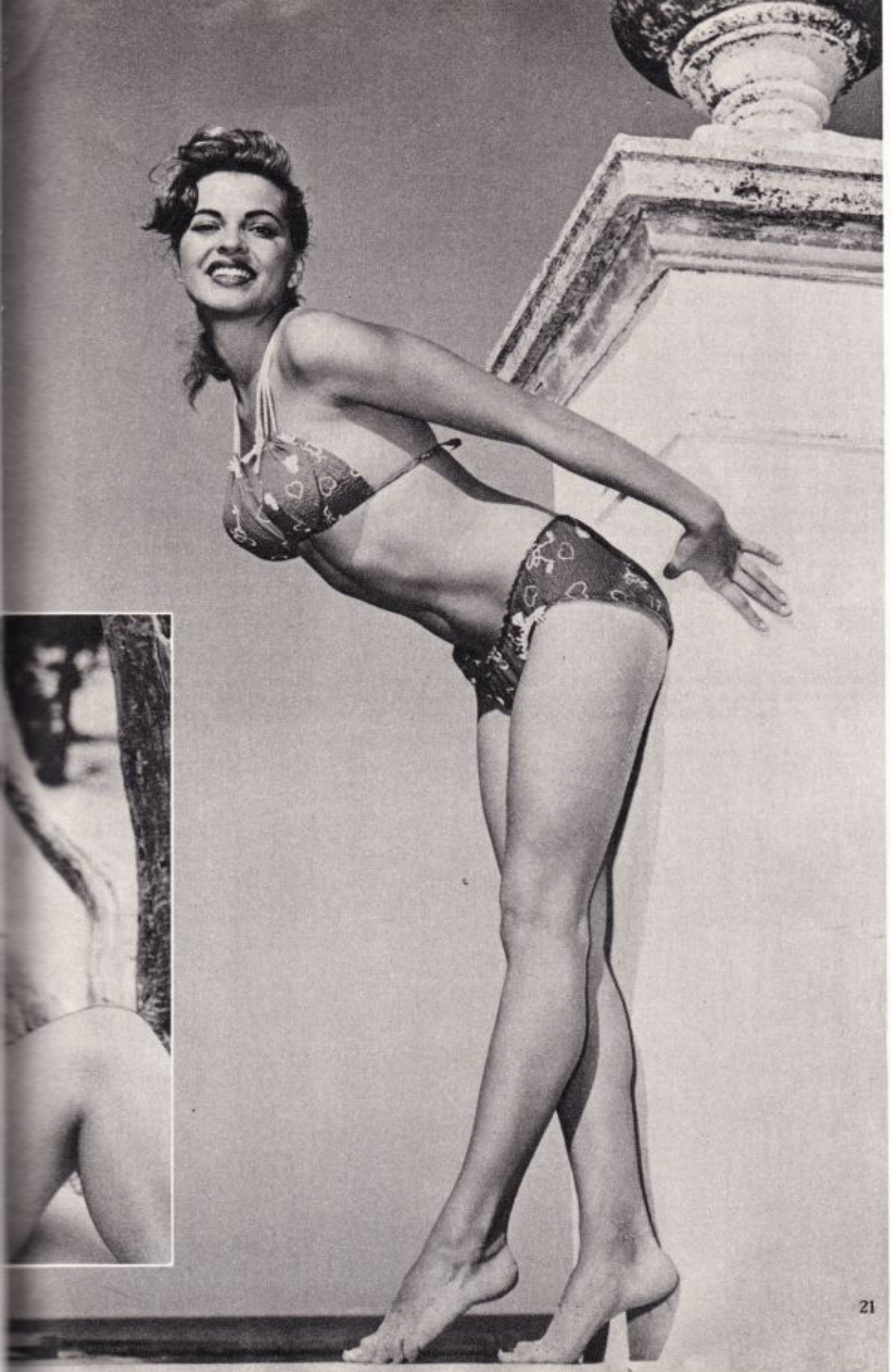
Check the girl's hair and makeup from time to time. Hot sun melts lipstick and mascara, makes hair straggly.

Try to see that the arms do not hide the contours of the bust and when the girl places her hand on her waist or hip, make sure there is air space between her arm and the body, otherwise she will look thick-waisted.

Don't get so carried away in shooting figure pictures that you forget about the girl's face and its good angles. All the while you're shooting, try to make your model feel that she is truly beautiful and very important to you. Compliment her on how well she is doing and if she isn't doing as well as she should, don't shout at her or scold her, just say to her, "Now let's make this next one really terrific." You will find that it works. We women just love praise! •

Nudes below illustrate a very important consideration: that of telling your model to take a deep breath before taking picture. This makes model more shapely, gives her a narrower waist, better posture.





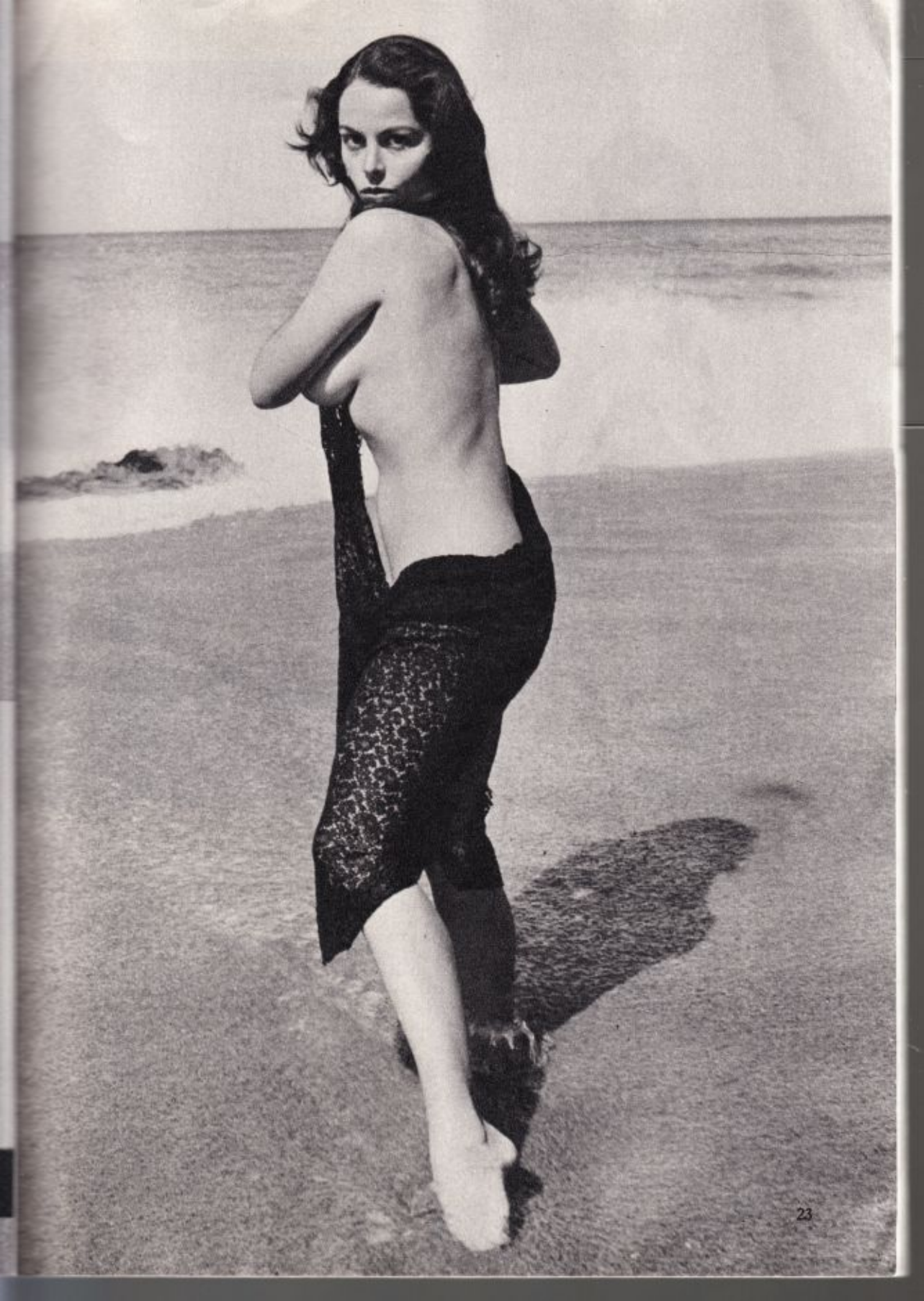
Glamour Costumes

Given imagination and good taste you can devise an unlimited variety of costumes that will add interest and "color" to your photographs and provide new enthusiasm.

I KNOW it may be hard for the average person to believe, but after a while, when you shoot as many beautiful girls as I do, day in and day out, you begin to get bored and disinterested in your work. Not only that, but when they wear similar costumes such as a bikini or a leotard, they even begin to look alike.

The first time I felt myself feeling like this I was ready to trade in my camera and give up cheesecake photography. I felt as if I had tried everything that could be done with a girl and found myself stuck with the same old ideas and my shooting enthusiasm went stale. I couldn't think of any new poses and even though I tried making new designs in bikini suits, they all began to look the same to me, and I found myself working with my models haphazardly and with little interest. When it finally dawned on me that I was wasting my time and film, I came to my senses long enough to work out a solution to inspire the shooting of better pictures. Instead of using my models as robots, I had to think of a way to make each one a definite individual and convey her personality and special features in a photograph. I had to learn to type my models into different categories and clothe them in things which went with their character. I had to get away from the standard costumes familiar to most photographers who were presently shooting cheesecake at the beach. I had to forget about convention and try something new, anything.

Costuming and background together create these photos of unusual interest. Draping a wet black lace mantilla makes a strikingly dramatic picture. Below left, nylon costume billows gracefully creating bouffant effect. The folds of pegnoir, below right, are deliberately arranged for classic design.



A large colorful towel can be a glamorous costume for the right model if she is properly posed. The model as well as photographer must have a sense of styling to create a glamorous photograph. The costume may serve to disguise figure faults, and to point up the better features to advantage.

just to be different. I didn't know then whether I would like what I was doing or whether editors would like it, but at least I did realize it would help me get out of my rut. Once again I found myself enjoying my work and even the editors were enthusiastic over my change in ideas on costuming. I can't remember whether I was the first to use nightgowns at the beach, but at least I can claim to be one of the very earliest. Now what a pretty girl would be doing in her nightgown at the seaside is anybody's guess, but she could be sleepwalking. Anyway, no one really cared. The main thing was that a beautiful girl was in a revealing costume and that's what sells magazines that use such pictures.

After I got tired of shooting girls in dry clothes, I decided that if they got them wet, they would be more clinging and more transparent, so I made my models get into the water. The nightgowns got wet . . . the leotards got wet . . . the silk pajamas got wet. One of my favorite costumes was a man's T-shirt and dungarees which Evelyn West wore for me. Dry and out of the water they seemed almost dowdy and sloppy looking. In the water and wet, it was, and is, one of the sexiest looking costumes I have ever used. Of course, a girl must have a good bust for a shot like this as the transparent effect would be lost if a girl had to wear a bra under the shirt.

When I was in Mexico, I bought a lovely black lace mantilla, and although I had used it many times as a drape for portraits, I had never realized how really beautiful the lace pattern was until I used it draped wet on one of my models at the beach. It was almost completely transparent and

yet so form-fitting that it looked like a custom-made bathing suit.

A simple thing like a sheet can look glamorous either in the woods or at the beach as a drape. Even when used with a conventional background in a bedroom it gives the photographer many new ideas and possibilities for draping and posing which he wouldn't have thought of without it.

Silk or chiffon scarves, wet or dry, make good drapes for the beach. Two scarves tied together and criss-crossed around the neck serve as a halter. You will find after experimenting a little that almost anything can be used for a glamour costume or drape. Cellophane makes an interesting outfit and if several layers are used, it is not entirely transparent. I prefer Saran-wrap, though, as it clings to the body and stays in place better than cellophane. Aluminum foil can be used and shaped around the contours of the body also. Artificial or real leaves and flowers make different-looking costumes. I use Scotch tape to hold the leaves or flowers on the body. I've even made bikinis out of real orchids.

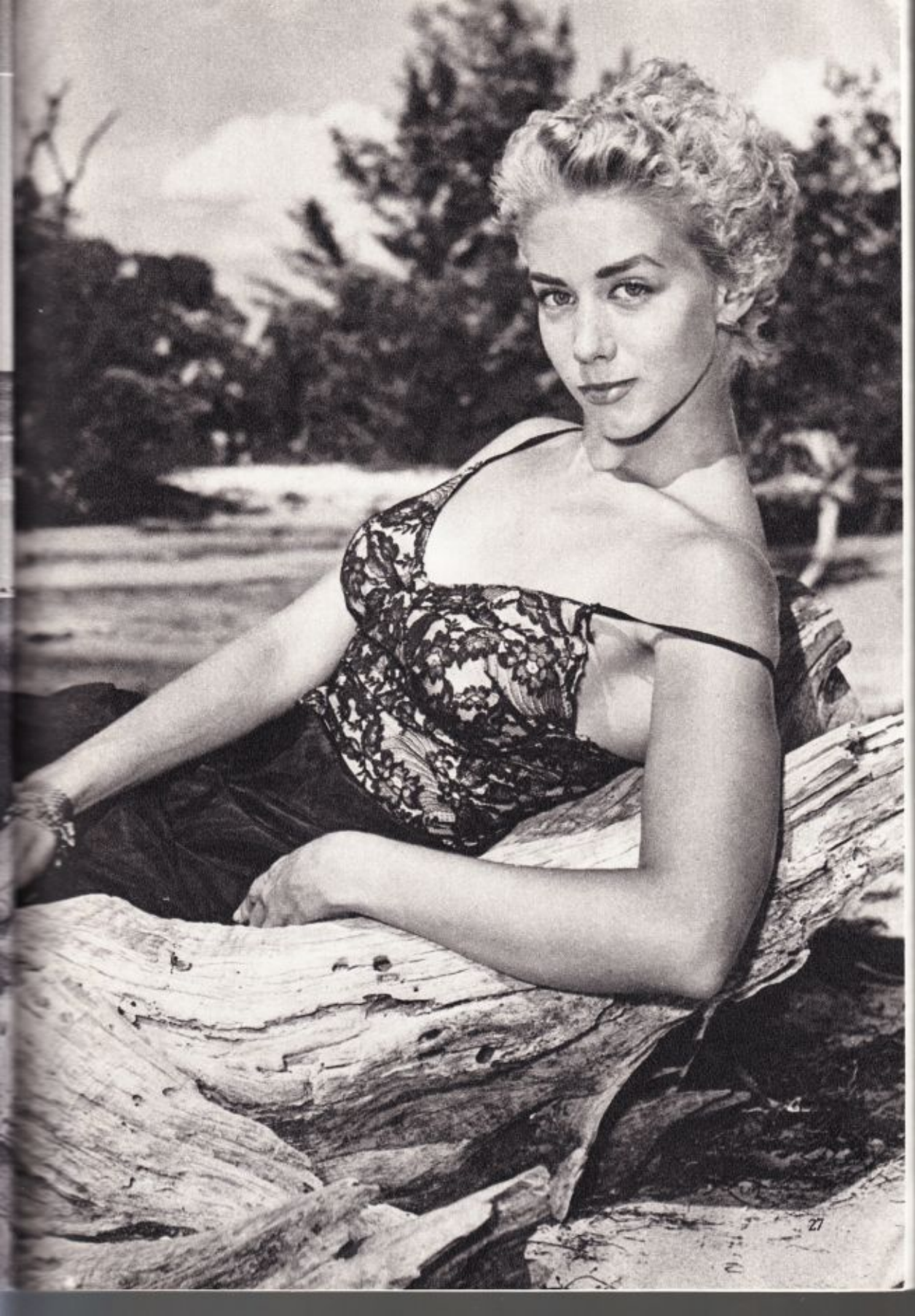
A lot can be done with an ordinary large beach towel in the way of draping and as a costume, especially if the photographer and the model have a sense of styling. I usually make all the costumes my models wear in my photographs, even the negligees. I prefer making the negligees out of nylon tulle as it never wrinkles and when washed doesn't have to be ironed. Always wash bikinis and other costumes after a model has worn them, for sanitary reasons. A girl doesn't like to feel she is wearing something someone else has worn before her.

Frilly half slips, incidentally, can be converted into a myriad of designs as skirts, nighties, capes or what have you.

If my shooting schedule is on the busy side and I don't have time to make or think up new costumes for my next shooting session, I go to the model's house and look over her wardrobe. Usually we wind up with some fancy petticoats, a sweater which buttons down the front (so we can leave it open), colorful towels, a stole, or anything else which may catch my eye and look suitable for a costume. Sometimes you can combine something which your model has with something you have and make a unique costume which is not only suitable, but eye-catching. Any costume is acceptable as long as it enhances your model. Let your imagination go wild, and enjoy your shooting more. •

Costume above was improvised with bra top used as a daring halter, a few yards of cotton simply draped on as a brief, skirt-like loin cloth.

One of the author's pet improvisations was to introduce the negligee as a beach costume. Wet or dry, the feminine garments make good photos.



Costuming Nudes

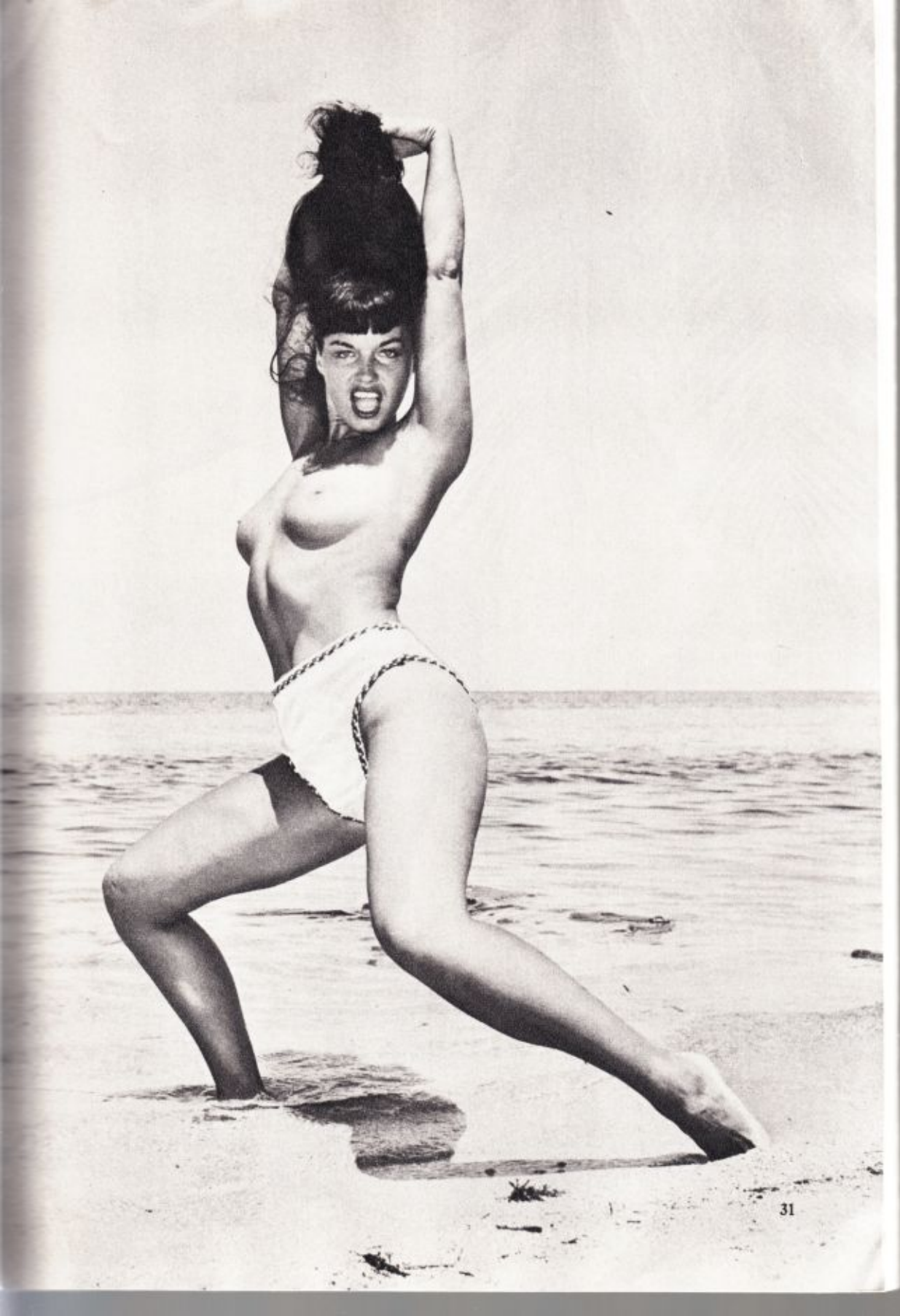
Classic poses and simple costumes for the artistic shots, transparent or tight-fitting partial coverings for the cheesecake or pin-up photos.

OFTEN, in figure photography, you may find it desirable to costume the nude, but then, of course, it is no longer a true nude, but a semi-nude. There seems to be a new trend in many magazines published recently to run more photographs than ever of the costumed nude. They are interested not so much in masterpieces of figure photography as in attractive cheesecake shots of beautiful girls in scanty attire. The semi-nude is more a calendar-type nude and one is permitted to get a somewhat personal touch into the picture, not only with the pose, but with the expression of the model. It is perfectly all right in this case for the nude model to smile right into the lens of the camera.

The costume chosen should be frivolous yet glamorous. A circular skirt of net, a flimsy negligee or gown, a lacy shawl, anything that suggests femininity. The best costumes are those which are very transparent or cover only the lower half of the body. A pair of dancer's tights that cover the feet and come all the way up to the waist keep

The flower of youth is personified in the beautiful photograph at the left in which soft lighting, a single white flower prop and a transparent, loose-fitting half-costume stress femininity. A strip of black net, below, adds contrast and alluring interest.

While partially clad "nudes" are usually in the pin-up category, artistic shots are possible if model has a serene look, does not stare into camera. Top left photo employs soft lighting, three-quarter rear view of model draped neatly with a length of soft dotted Swiss organdy. Similar pose but with arms raised, above, becomes more exotic in the use of satin slippers, imprinted full length transparent skirt. Use of stonework background and long fringed silk stole imparts oriental atmosphere to photograph at left. Photo on facing page contrasts strongly with mood shots shown here, is example of calendar pin-up art.



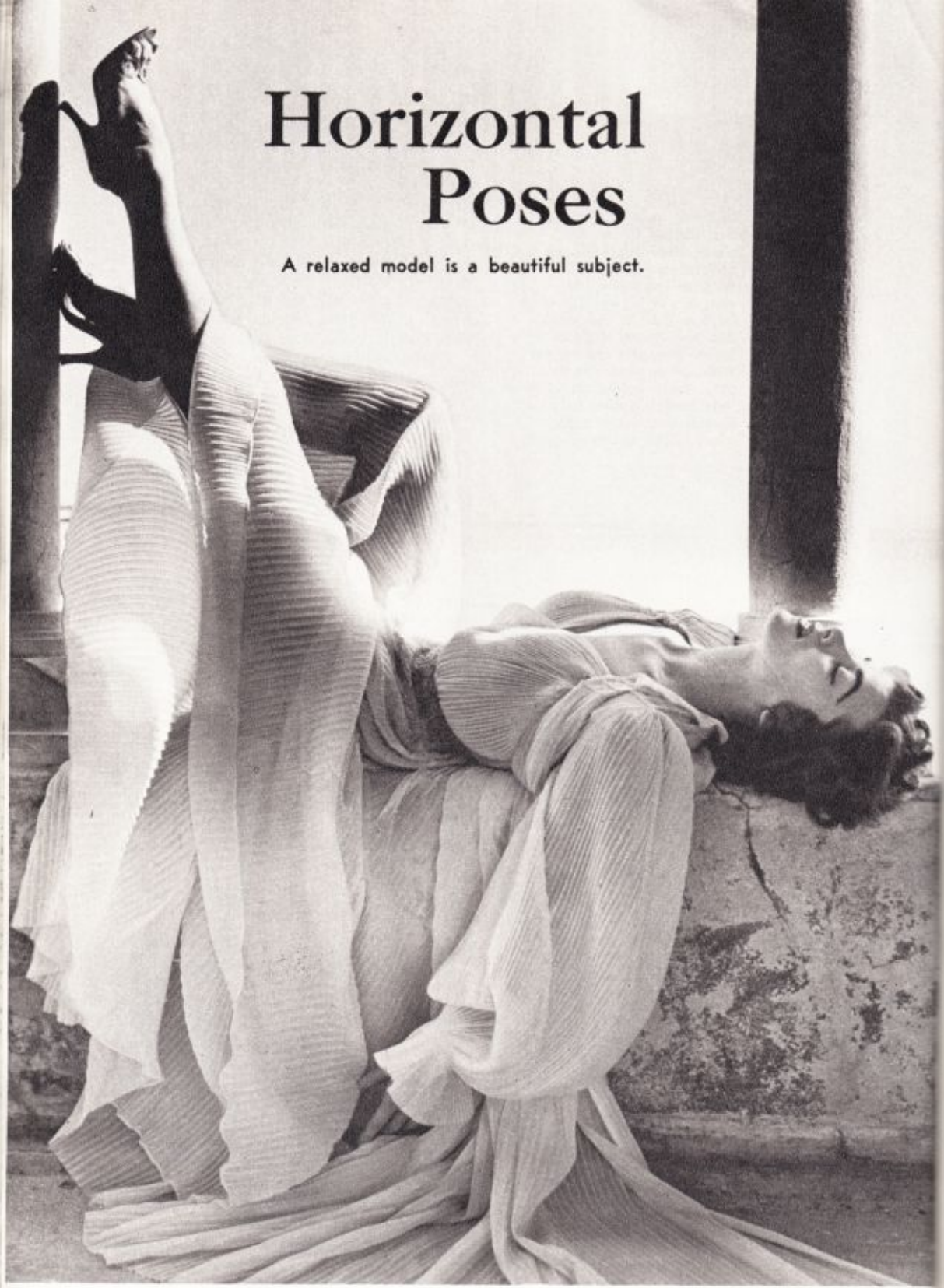
a model covered so that she is not limited to any particular angle or pose. These come in a variety of colors and stretch to fit, so they may be used for a model of any size. You can purchase them in a shop which sells dancer's supplies. Costumes of any kind are beneficial when shooting a figure dancing. If you cannot catch a pose while the girl is in action, tell her to stop when you see a good pose and take it before she goes further.

There are many poses and ideas which can be worked out with a partially-clothed figure which would have a tendency to look vulgar were the whole figure exposed, so it is worth while to determine what kind of costumes are suitable and in what instances they should be used. Using a costume doesn't mean that your nude pictures have to be in the pin-up category. •

Dancers, generally, make best models for action poses. Here dancer's own ballet tights are garnished with an impressionistic skirt of net to contrast with flowing lines of the figure. Bed-time theme of photo below is neatly spelled out with soft lighting, candle prop, tousle-haired model in very feminine short peignoir. Classic contrast of light blond, black negligee, right

Horizontal Poses

A relaxed model is a beautiful subject.



HERE is the unique case where a girl can relax and still look pretty at the same time. Virtually any girl can pose lying on her side, resting on one elbow, and look good. It is one of the few poses which agrees with everybody. Start out with this pose and then have the model roll over on her back. She can put her arms around her head so that her hair doesn't get full of sand. One leg can be slightly bent with both legs close together. Another pose variation is to bring the knees up high enough so that the pointed toes lightly touch the sand. While in this position, the girl can throw her arms around her thighs and hug her knees to her chest. After shooting this pose, let her roll over on her side toward the camera, holding the same position.

If you have to camouflage a protruding stomach or make the bust seem larger, let the girl lie on her stomach. For this pose shoot a low angle from the side and a high angle ¾ view. A good portrait may result when shooting a low angle straight on, up close. When a girl is in a horizontal position, try a lot of high angle shots. Pay particular attention to the bust as lying down tends to make it look smaller as the weight of it shifts from the front to the sides. You can avoid this by having the model use her upper arms to squeeze her

Diagonal pose was achieved by having water skier Joan Faye Brown recline on slanted side of a sand dune.

Permanent pleated gown lends soft texture to reclining pose at left. Classic columns with back-lighting frame it nicely.

Sun, sand and surf are the background for Patti Simmons' "picture of health" pose below. Feet digging into sand helps.

Nanci White modifies a partial nude pose by crossing arms. Three-quarter lighting enhances "portrait."

Flowing negligee makes fine intermediate texture between smooth water, skin tones, hard stone.

Sea nymph pose accomplished by having model balance herself on a submerged rock, legs held straight.

High and dry feeling imparted through low angle, terry cloth costume, stone for contrast.

bust together, but not so much that it is apparent. Sometimes one arm thrown casually across the waistline can support a bust which needs it.

Usually when shooting a girl lying down it is best that she wear a costume with some support in the bust, so that you won't have too many distractions when taking your pictures. A good costume can be made just by sewing your chosen material over one of those three-quarter padded bras. Buy the largest cup size, but buy the briefest one you can find. A size 34 in standard for most models. Even you men can do this as it only takes a stitch or two. You can make the bottom out of two triangles of the same material sewn together at the top of the triangle for the crotch. After you have completed the day's shooting, you can remove the cloth from the bra and cover with a different material for the next session, producing an entirely new costume. •

Sitting Poses

Know your basic poses before starting a session, then let your mood and your model suggest variations and improvements.

TAKING pictures of a live model is totally unlike working with a stationary subject like a house, a flower, or a bowl of fruit. When you photograph an inanimate object all you have to concern yourself with is your exposure and your composition, but when you photograph a pretty girl, you not only have these points to watch, but others. She must be wearing the right costume and it must fit correctly; her expression must mean something and have life to it; you must study your model before each shot and check her for figure flaws, trying to conceal them with appropriate poses. This is one of the most important reasons for knowing your poses before you start shooting. Even if you have to bring your scrapbook of clippings with you, you will find that it will save you precious minutes in posing your model. Look through various magazines and cut out those which seem to have taste and artistry to them and paste them in your scrapbook. You can refer to them just before going on your job if you don't want to look too amateurish to your model by taking them with you. This way they will be fresh in your mind and you won't have to experiment too much with your model to get what you want. Sometimes it is a help to lend your scrapbook to your model and let her study the poses and duplicate them in front of her mirror at home. It will be easier

A variation of the standard pose should be taken from the side, or with camera held at high angle, to avoid distortion of the feet facing into the lens, as is done below.

the next day for you to direct her during the actual shooting session.

I have found that the easiest way to pose a girl is to start out with the most obvious pose and let one pose lead into another simply by changing some small detail. The obvious sitting pose is to have the girl sit flat on the ground with both legs outstretched before her and slightly parted. Her hands can be placed behind her balancing her body and giving her something to lean on.

This pose has to be shot from the side or a high angle since you would get too much distortion with the feet facing directly into the camera. Although maybe only one will do, there are actually three different angles to each pose: high angle, low angle and hand held, which is a kind of in-between angle. By using variations in angles you have a better chance of getting perfect shots.

Now that the girl is sitting on the ground, let her bring her legs together. Ask her to bend the knee closest to the camera. After this pose, let her keep her feet in the same position and bring one arm around the head; then both arms around the head. Next, she can use both hands again to balance herself and bring both knees up halfway. For the next pose she can bring her knees up as high as they will go. Let her hug her thighs with her hands, bringing her chin down to her knees, always remembering to keep the toes pointed.

For the next series, she can lower her knees, but keep them bent. Tell her to let her knees fall into the sand from this position, toward the camera. She can use one or both hands to lean upon. When a girl is leaning on an arm it is usually a good idea for her to bend it slightly to take away the strained effect and also to keep her from looking double-jointed. While in the last pose, the girl may then raise the leg that is away from the camera, but still bent. After this the girl can manipulate her legs in a scissors pose of varying degrees for interesting leg lines. There is no end to new poses if you will just study each one and let it inspire you to change it just enough to transform it into another. •

The spontaneous use of a prop accents the conventional pose above. Other ways of individualizing the pose are by use of costume, the expression of the model, background and setting, a unique gesture of the limbs (as in photograph on opposite page). The photographer, on his part, will find interesting variations in the same pose, by shooting from different directions and at different angles.

One pose leads naturally into the next; when upon the knees, have legs facing away from the camera. Elbows slightly bent lessens strained effect.

Pretty Alta Whipple takes pensive pose in cypress branches, which create an interesting frame for the high-seated pose.

Angularity of pose was dictated by the nature of the background. Rough texture of pebbles contrasts with smooth skin of model.

Harsh shadows around face could have been eliminated with a fill-in light. This is particularly important with dark-haired model.

Sitting Poses with Props

Add contrast and interest with textured, interestingly shaped objects, both natural and man-made, for your model to sit on while posing. The variety is unlimited, and each prop will suggest a mood to photograph.

THE poses that I described in the previous chapter on sitting poses were all poses that one could assume at the beach in the sand, or in the studio on a flat surface. So much more can be done when the model has some sort of prop to sit on that the variety seems to be endless.

When working in the studio, a hassock, stool, bench or studio couch comes in handy. At the beach you probably will be working with natural rather than artificial props, and since the props will be immovable, you will have to work around them. A log, a fallen tree, wooden pilings or a boulder are excellent props to work with for sitting poses. The best props are those which are high enough so that when the model is sitting on them her feet just barely touch the ground. In this way her legs will stretch to touch the ground and look longer and more slender. When sitting on a prop, it is best to bend one leg or at least bend one leg more than the other. Props to sit on also give the model something to do with her hands and provide a support for her body in difficult poses. It gives the model something to put her feet against and balance herself with. Another advantage to using props to sit on for posing is that it makes the model feel more comfortable. •

Lines and texture of props models Carol Singleton, above, and Nanci White, at right, are sitting on contrast with smooth curves of figures, create interest.

Alta Whipple impressionistically sets swimming pool mood with bathing suit, curved ladder tops for seat, open-work roof—without actually showing pool.

Nature mood, bottom left, is achieved with lepoard-skin bikini, rocks, sea and weathered post. High seat allows model to stretch legs, look slimmer.

Even on a low seat, direct model to point toes, rest hands on prop in a casual, natural position. Here left leg is placed horizontally for effect.

Graceful sun chair allows your model to relax, radiate comfort and beauty. Note toes are pointed, legs, even if together, are bent at different angle.

Classic contrast between a youthful body and a weatherbeaten felled tree is shown above. Three-quarter lighting illuminates the figure nicely.

Low, straight lines of railroad tie driftwood, beach and horizon, dictate upraised arms to create interest of line. Pose suggested sun worship.

Kneeling Poses

Kneeling your model can cover skinny legs or other defects, allow you to get good pictures. A wide variety of such poses is possible, each imparting cuteness and femininity.

KNEELING poses are ideal for any figure type and can be used to hide many defects. When shooting a girl with heavy thighs, let her rest on her knees and put her hands on her hips or around her head. Bringing the hair up over the head with the hands is not only a feminine pose, but will slim down the arms. When she puts her hands on her hips make sure she doesn't press her upper arm against her body as this gesture flattens the arm and makes it appear still heavier. By the same token, when shooting a thin girl, ask her to press her upper arm close to her body to make it seem fuller. Kneeling poses are about the only way to hide a girl's legs which are so thin that a space remains between them when she is standing with her legs together. I don't know why it is, but it seems as though many large-busted girls have thin, unshapely legs. A certain blond movie star known for her large bust measurement has the same problem; so do many girls featured in magazines, who are known for their beautiful bosoms. Check for yourself.

If a girl has an average figure, rising up on the knees produces a graceful pose. When a girl is posing on her knees always remember to show just a little of the feet; otherwise she will appear malformed. In other words, don't shoot a girl kneeling straight on. The surf is a good place to work on the knees. When a girl is sitting or lying in the surf, the waves may splash so high they cover everything but her face and take away from the picture. When a girl is on her knees in the surf, she is high enough so that when a wave hits her, you are readily able to include the body in each shot. Another basic pose on the knees is one knee up and one knee down. Make sure the toe is pointed on the leg that is up. Sometimes a variation can be achieved by using a hand to balance the body. •

A welcome change from the usual standing pose, this "all fours" shot enhances grace and beauty.

Wet costume, interesting natural action makes Audie Ragona a good subject. Flash lighting helps.

Variations on a theme. Kneeling is better for surf work than lying or sitting, shows more of the figure.

Good lighting, good pose. Bringing the hair up over the head is very feminine, helps slim down the arms.

Betty Page illustrates best kneeling pose. Always show at least part of the feet so model is not "deformed."

Pat Cooper reaches for this one, and it comes off nicely. Healthy happy models enjoy beach work.

Camera stops action of splashed water as Jackie Walker playfully adds purpose to a kneeling pose.

Miss Yeager posed Patti Simmons' flaxen beauty against a mildly contrasting background for mood.

While a straight on front view kneeling pose would hide the feet, a similar back view adds interest.

Standing Poses

These standards come first both in popularity as well as sequence of posing. Stand model on toes, give action to hands.

IT is more difficult to hide figure faults in a standing pose than in almost any other kind of pose. Legs are especially important, and I always make a practice of shooting from a low angle, even with tall girls, so that the legs will look as long as possible.

Notice that almost every one of the poses shown here have the model doing something with her hands other than hanging limply at her side or in the tired-looking pose of hand on hip.

To make a heavy model look slim, have her stretch herself into the pose, but with a model on the thin side you will have to let her pose in a more relaxed fashion as the bones in her rib cage will protrude if she stretches. Arching the back and tilting the head back gives a mood of carefree abandon. Legs may be straight or bent at the knees, but in most cases the girl should be high on her toes. Take your standing poses first so that the model doesn't get covered with sand or the costume wet before you get those shots. •

Model Maria Stinger, left, wears a highly contrasting black outfit, leans on knees for a very interesting shot. Jackie Walker, above, and Betty Page, right, assume standing but very different poses.

Action in a standing pose was achieved, above, by having model Helene Aimee run and leap onto a predetermined spot. Jackie Walker, right, above, uses a perpendicular prop to accentuate graceful curve of her body line. Alta Whipple contributes pleasant change of pace, right, in quiet woodland setting.

Even slim Jackie Walker, above, stands on toes to add height and grace to pose.

A lower angle and up-on-toes stance is a must for models like shapely Yvonne Fredricks.

Betty Page expresses gay abandon with perfect professional technique, left.

Natural surroundings are rich in props of all kinds; the field of tall goldenrod adds a decidedly graceful note to the figure study.

Any prop in and of itself has no intrinsic loveliness, except as it is used to enhance the pose, composition and mood of setting.

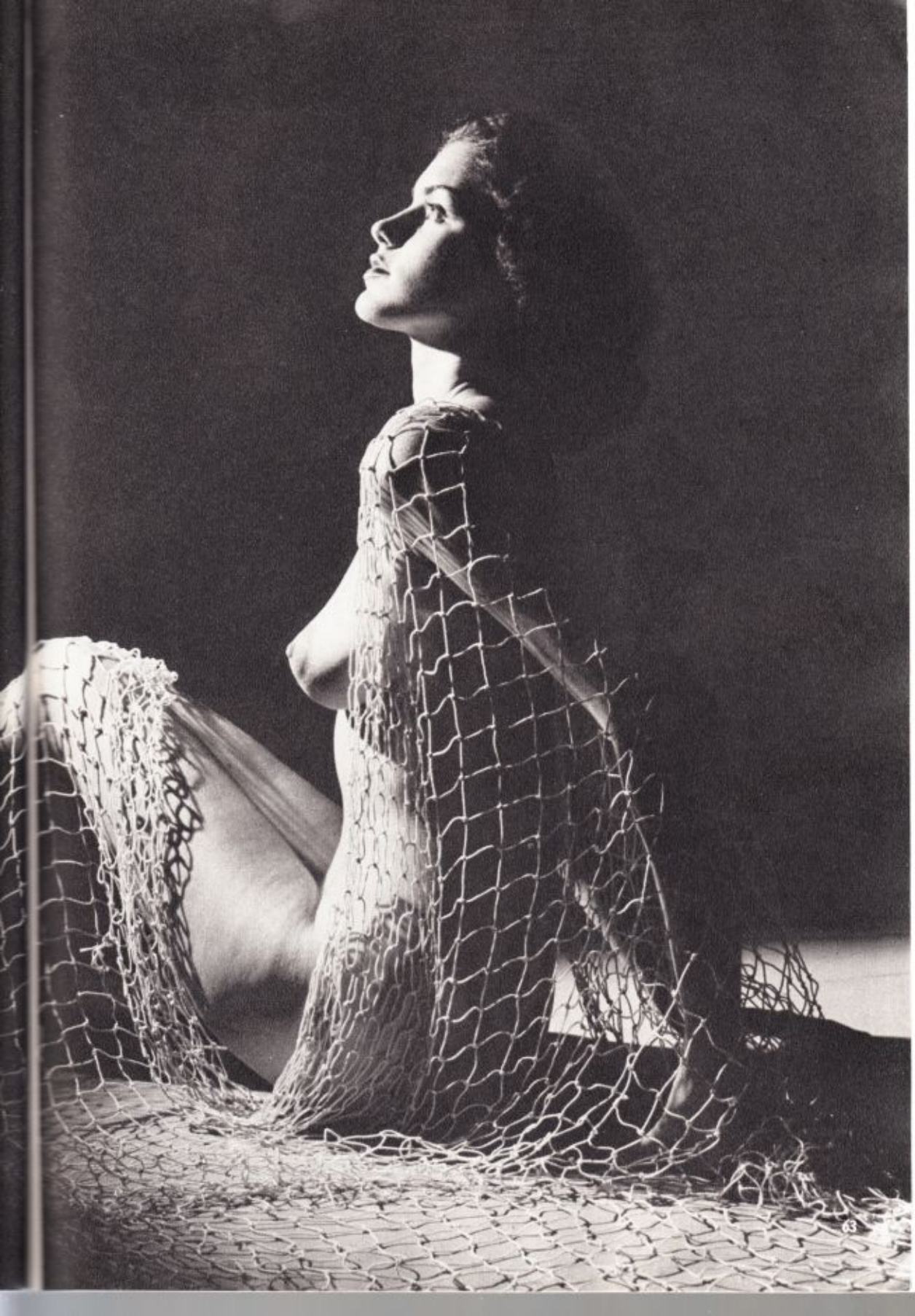
Props for Nudes

Props are of two types, those that you take along with you, and natural. Whichever you use, make it an integral part of your composition.

ONE of the best ways to stimulate new ideas and poses when working with the nude figure is to employ a variety of appropriate props. In pin-up photography, a prop helps a model do something with her hands. The same applies in figure photography. You can readily see the value of such a small item as a prop by imagining what nude photography would be like if every picture you saw was completely devoid of props. How boring it would get to be. The bleakness of such a situation should remind you to take at least one prop with you every time you shoot so that you won't be caught empty-handed.

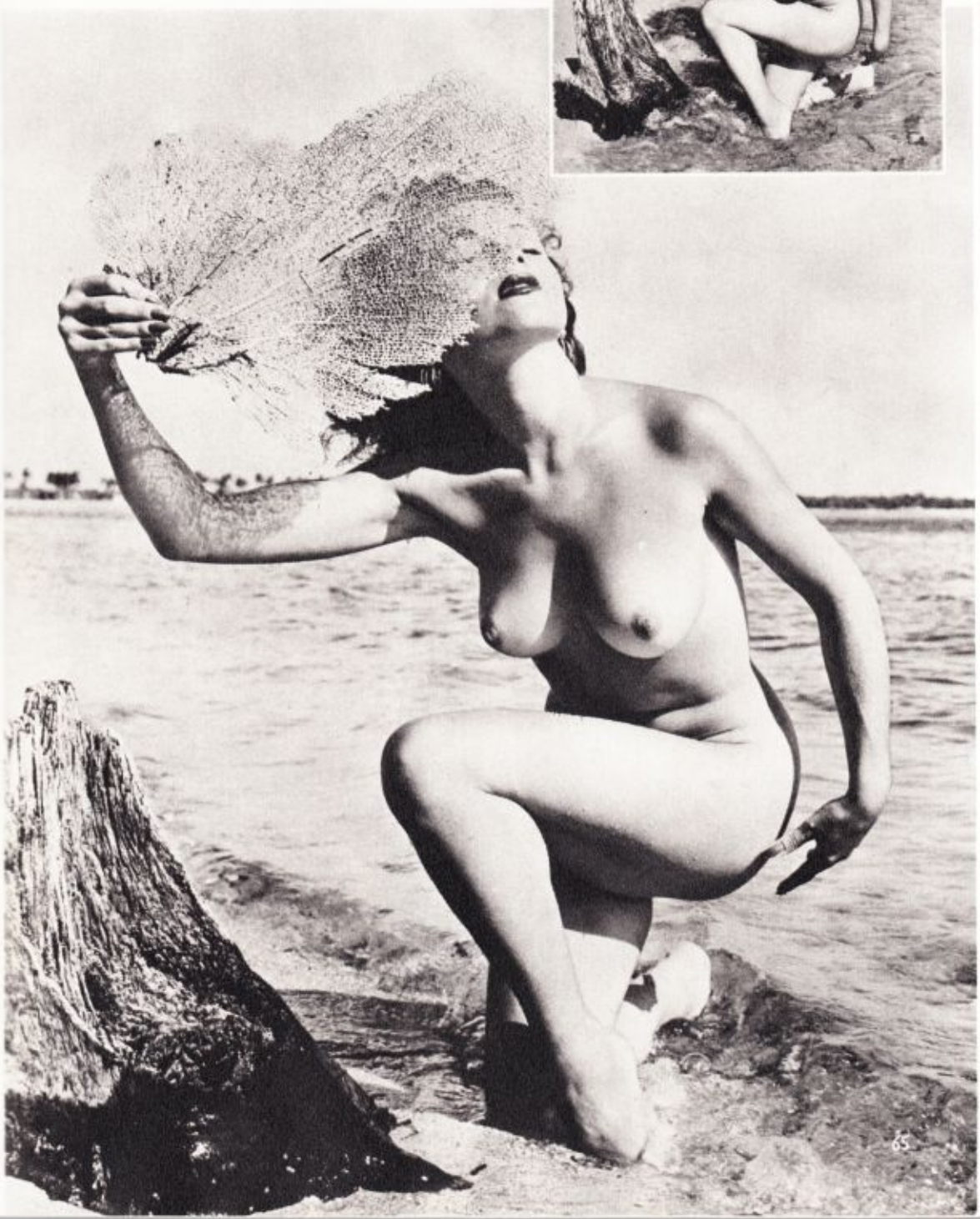
It is most important that you do not make a prop look as though it is purposely being used to conceal a certain part of the body. Of course, this may be the actual case, but it must never be so evident as to be crudely obvious. A prop must be used naturally as if it just happened to be there or the model holding it as if it were the logical thing to do.

There are two kinds of props: the props that you carry along with you to the location and the natural props that are already there in their own surroundings. Some of the props which you find on location are fallen trees, fields of goldenrod, sea shells, rocks, etc. When shooting on the beach you may take with you some towels, either striped or plain colored; sea fans, fish net, or several yards of draping material such as chiffon or jersey. In the studio suitable props are benches, pillows, Grecian columns, nylon tulle, bowls of fruit, etc. There is no end to what can be used as a prop, but whichever one you do use, make sure it fits in with the pose and mood. •

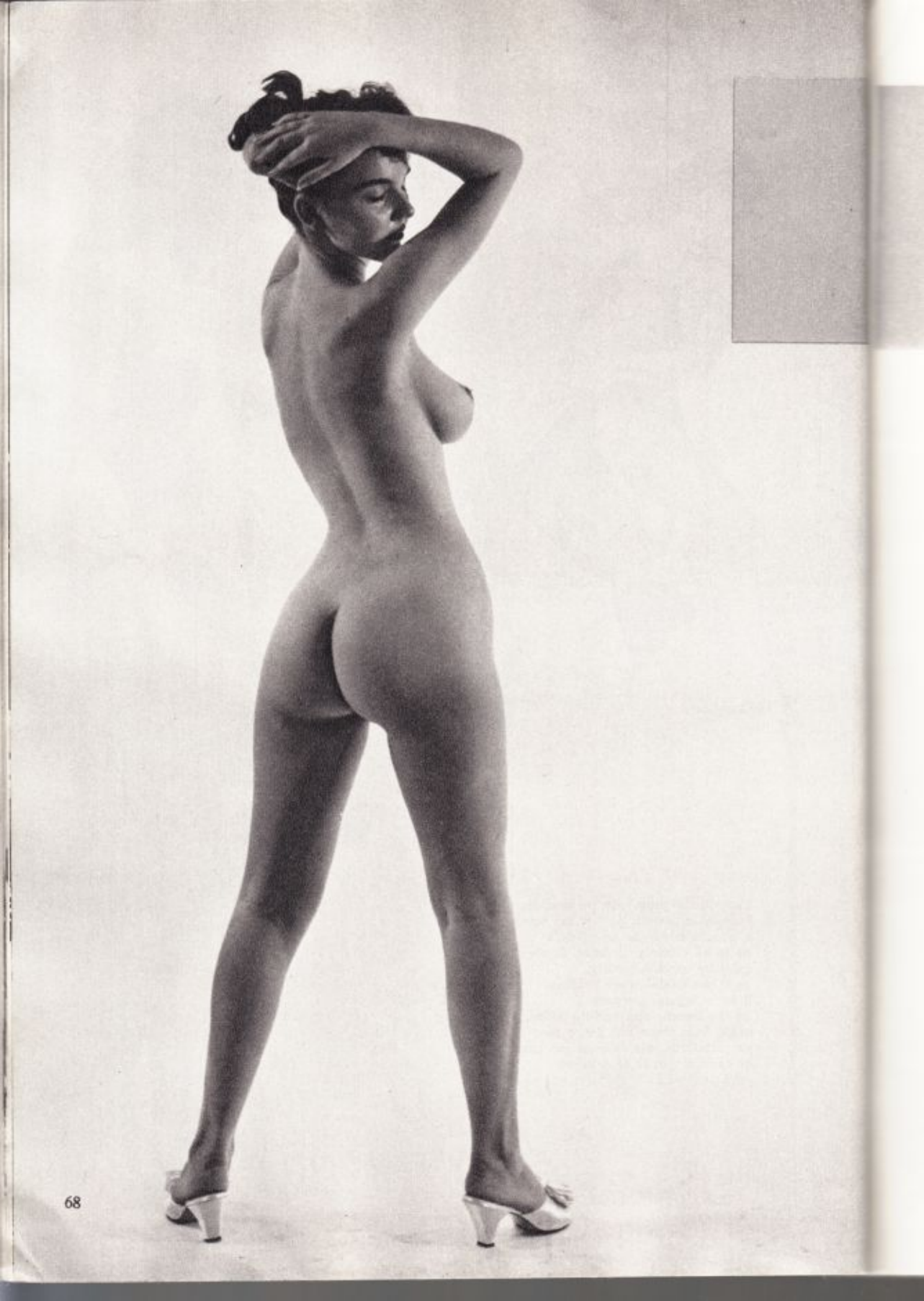


The photo above is an excellent example of the use of natural prop. In this shot the orchids look natural, just as if the girl has just picked them and laid them in her lap while she sat down to rest. In photo right, orchids pasted on with Scotch tape look too gimmicky and tend to detract instead of adding to the beauty of the pose.

Despite a good basic pose and interesting props, the feeling is lost with the confusing background in the upper left-hand corner. Below, the low angle improves the pose by eliminating the confusing background.



Though the prop may be used to conceal a certain part of the body, it should never be so evident as to be crudely obvious. A prop must be used naturally, as if the model were holding it for a logical purpose. At the beach, appropriate props, aside from those natural to the surroundings, are towels, sea fans, or several yards of draping material, such as chiffon or jersey.



Studio Nudes

Well-lighted seamless backgrounds and proper posing separate artists from amateurs in this challenging and difficult department. Miss Yeager's ideas are sound and practical.

SOONER or later, everyone who works with a camera, either as a hobby or a business has tried nude photography. When done in an artistic manner, it is one of the most difficult projects the photographer will encounter and reveals the caliber of his creative integrity by the way he handles the subject.

The biggest problem is finding a suitable model. I don't know of any model agency that will find one for you. It is usually up to the photographer himself to inquire around and locate a girl willing to pose. The younger the girl you choose, the surer you are to have a girl with a good figure, but a girl of 18 or 19 is just about ideal. Since so many girls these days wear falsies it is hard to tell exactly what her figure is like unless she actually undresses and you see for yourself. Until you can actually see her that way, the best thing to do is go by the size of her waistline in comparison to her hips and bust. If her waistline is small, she will probably make a good figure model. The size of the bust is a matter of personal taste so there is no set rule here except that it look attractive whether it be large or on the small side. Wide hips are attractive unless the girl is heavy all over or has heavy thighs.

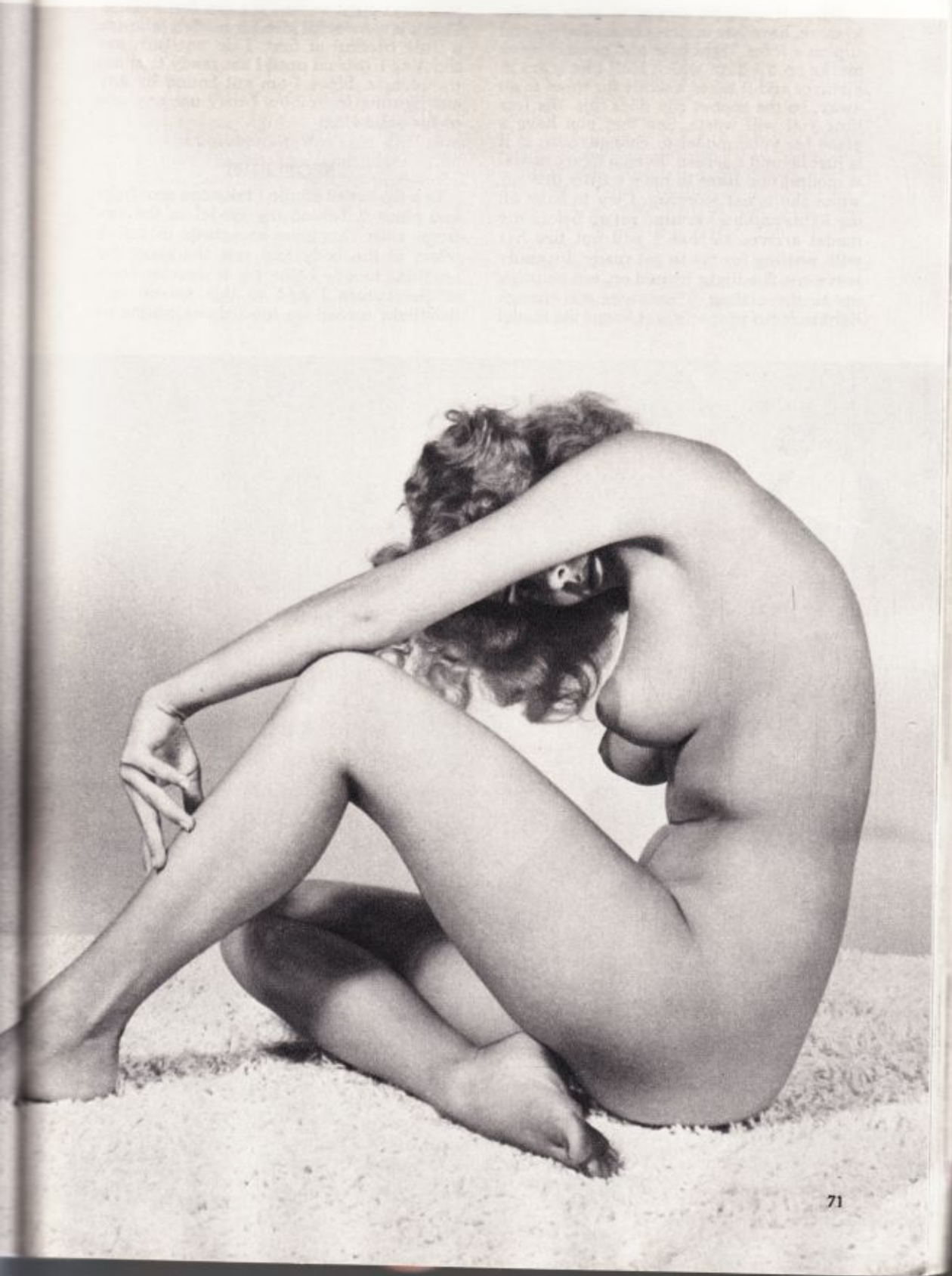
The best way to find out if the girl you are interested in will make a good figure model is to take some test pictures of her

Softly lighted nude at left was illuminated with bounce light against a brilliant background created with crossed floods on a seamless white backdrop. Artistic effect above was achieved with single key spot.

in your studio. Now whether you have a professional photographer's studio or whether you take your pictures in an old garage, always refer to it as your studio. This is extremely important when working with figure models especially since many of the girls you will be working with will be doing this sort of thing for the first time. It is very important that they feel that they are posing for artistic pictures. A big help is to have some samples of your best figure studies on hand around the studio, either in an album or framed on the wall. In this way prospective models can see the sincerity and quality of your work.

The photographs which you choose for these samples should be especially impersonal and not show the face of the subject enough to identify her. This is to reassure the model prospect that you will not be showing pictures of her in the nude to anyone who happens to come in.

Careful use of floodlights can produce a great variety of effects. Photo left above shows soft but clear lighting, some direct, some bounce light. The picture above was taken with one floodlight placed at ¾ angle above model. Photo at right was taken with floods both on model and high on white background.



When the model comes to your studio to work, have her undress immediately and slip on a robe. Tight bras and panties leave marks on the skin which look like scars in pictures and it takes a while for them to go away, so the sooner she does this, the less time you will waste. See that you have a place for your model to change, even if it is just behind a screen. Even a figure model is modest and likes to have a little privacy when she is not working. I try to have all my lights and background set up before my model arrives so that I will not tire her with waiting for me to get ready. I usually leave one floodlight turned on, but pointing up to the ceiling. This gives me enough light to focus properly, yet keeps the model in a weak light so that she can feel at ease. This is a wonderful idea for models who are a little bashful at first. I do not turn my shooting lights on until I am ready to shoot the picture. Since I am not bound by any one lighting technique, I may use any one of the following:

SPOTLIGHT

In a darkened studio I take one spot light and place it behind my model to the extreme side. This gives an artistic modeling effect to the body and sets the stage for anything moody I may try to develop from it. Sometimes I add to this set-up one floodlight turned up toward the ceiling as

a fill light. This gives me clean cut body lines and clean highlights on the curves of the body.

BOUNCE LIGHT

I use bounce light in the studio whenever I want to simulate daylight. This gives me a more realistic nude with lots of detail but no punch in the print as in the more commercial flat floodlight type of lighting. All you do is turn all the lights in your studio up toward the ceiling. Try to place your light stands so that they are evenly spaced around the subject and also about half the distance from floor to ceiling for the best bounce effects.

FLOODLIGHTS

Floodlighting can be highlighted by using one light as I use my spot, behind the model and to one side or two floodlights on either side of the model in a cross light setting. But most of the time when I use my floodlights it is for a flat commercial type of lighting which gives crisp lines and details. This is the preferred lighting for color when working with nudes as it reproduces best, and is the kind most calendar companies must have for their glamour subjects.

The best way to make your studio nudes look professional is to get a roll of black or white no-seam background paper which can be purchased in a place which sells dis-

Interesting mood shot, left, was achieved with battery of bounce floods, one at upper right more direct than others. The photo above was lighted with a single direct flood from right side, two bounce lights and two direct onto background.

play material for stores. You can usually spot an amateur's nudes by the way he shoots his nudes in front of a drape, usually using flash for lighting which throws a heavy black shadow immediately behind the subject. This is a very objectionable shadow in nude or pin-up work. In cases where the subject is a brunette the shadow blends right into the hair and you cannot tell where one ends and the other begins. The best way to eliminate this shadow is to let the model stand at least four feet away from the background and throw two floodlights directly on the background, one on each side to light it sufficiently.

Usually the type of lighting that I decide to employ depends upon the type of model I am using, but I always come prepared with ideas before I start working instead of using a hit or miss approach. After I have exhausted initial ideas, I experiment. •

Floodlighted backgrounds can be used both for mood shots, above, and multi-flood photographs as below.

Flat commercial lighting for full detail is shown above. This is preferred lighting for nudes when working with color.

Reclining nude at left is softly lighted with bounce floods, accented with single flood to left and above for interest.

Rugged driftwood setting provides stark contrast to model's figure. Pose fits with wood "frame."

Beach Nudes

A healthy, relaxed model will do wonders for your pictures—and the beach is the place for it. Shoot moods, not just nudes.

THE easiest place to work with a nude is at the beach. Instinctively, any model feels less inhibited almost immediately, and her body relaxes so that one can get the natural, unstrained poses that all photographers work so hard to get. It is almost as if the warm rays of the sun falling on her body clothe her in a feeling of security. This is very helpful to the photographer as he cannot accomplish much with a girl who is embarrassed or ashamed of what she is doing. She must be proud of her body and her work.

Not only the model benefits from outdoor shooting, but also the photographer, and both seem to be in better spirits to work harmoniously on the challenge presented

Circular seat "ties in" graceful pose of model at right, enhanced by straight lines of background.

to them. I've always appreciated working at the beach. I like the tan I get and the healthy air I breathe when I'm doing my job. It helps to take the boredom out of a routine situation. Here in Miami, we are very fortunate to have sunshine the year round and in the summers when it is very, very warm, there is always a cool breeze which comes from the ocean so that the heat is bearable.

I usually do my figure shooting early in the morning for the greatest privacy. It often entails renting a boat and going down to the Keys or one of the little islands along the way. We pack a lunch and take cold drinks to refuel us when we need a rest from our work and the sun.

When working at the beach, I can forget about my tripod. All I need is my little Rollei around my neck and enough film to keep me busy with it. It is a relief not to have to carry my strobe and unscrew it from my camera each time I have to change a roll of film. Even though it is one of the lightest models made, it gets to be a nuisance and even heavy after hours of shooting. Using a strobe when shooting nudes at the beach would defeat my purpose, destroying all the beautiful shadows one gets when the sun is low on the horizon early in the morning or late in the afternoon.

Not that all shadows are beautiful; one must learn what shadows enhance the contours of the body and which ones distract or deform the body. I find the pleasantest lighting when the sun hits the body at a three-quarter angle.

Skip filters for beach work. A red, orange or yellow filter may darken sky but will wash out skin tones.

While natural poses are best, this depends on your intended market. If action poses needed, choose dancer.

One must learn what shadows enhance contours of the body, as shown below. Sunlight at ¾ angle is best.

Pleasant ¾ angle sunlight shining through long leaves casts interesting contour pattern on figure.

Photo below illustrates harsh effect of overhead sunlight, too much jewelry, overly dramatic pose.

To keep your attempts at nude photography from looking vulgar, there are several things to keep in mind. The main idea is to remain impersonal; instead of having your model look into the camera with a big smile or a "come hither" expression, turn her face away from the camera. If her face is toward the camera, let her close her eyes. She can then either throw her head back in a carefree pose or lower it modestly. It doesn't take much to destroy the high ideals you start out with for a picture. Fussy hairdos, chipped nail polish (it is better for the girl to wear none), shoes, failure to remove rings, bracelets and earrings can all work against you in trying to maintain an artistic quality about your work. The less makeup your model wears, the better for you, as she will look cheap and too theatrical if wearing too much makeup in the shots where her face will show.

Whenever I photograph a nude, I feel that I am not photographing a person, but a mood. The photographer must feel this

Casual and relaxed, properly lighted and made up, model reflects calm but living quality of scene.

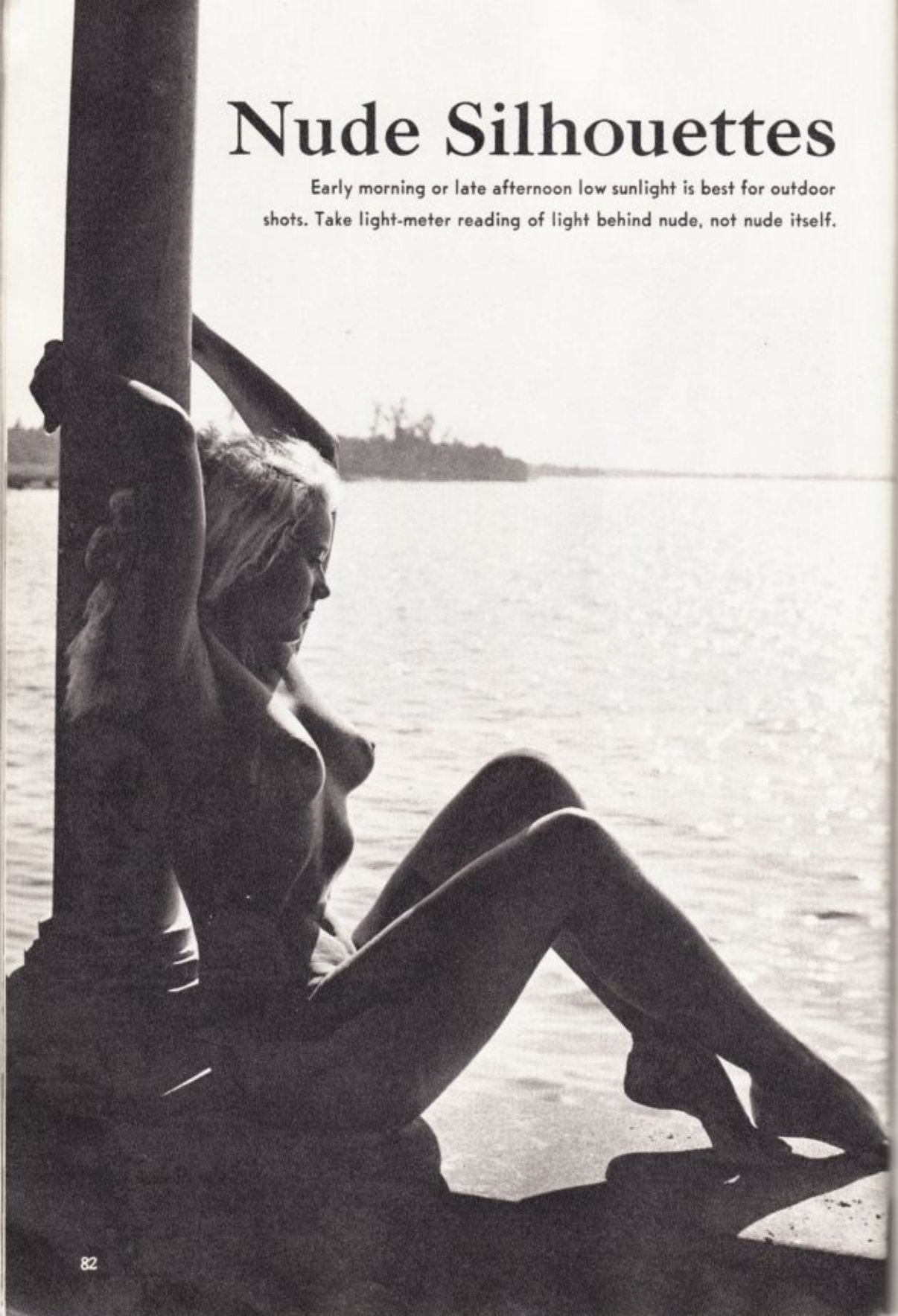
mood in order to create a picture of beauty and must learn how to convey it to his model so that she will feel it throughout her body and be able to express it with every move of her limbs. It is all very well for a photographer to tell a model what pose to take, but he cannot place every finger where it should be. The girl should have a feeling for artistic expression herself. Dancers make excellent subjects for figure studies. Incidentally, when choosing a model for nude figure studies at the beach, it is essential that you pick one that looks at home in her surroundings, in other words, a healthy, almost muscular, though feminine subject. Even a girl who is a little heavier than the girls you ordinarily use for pin-up work is acceptable. You want someone who will look as if she is part of nature; someone who belongs in this setting. Skinny figure models belong in studio shots.

I don't use any gimmicks like fancy printing screens or filters when I shoot nudes. Simplicity is my motto here. A yellow, orange or red filter may darken the sky, but they also tend to lighten, if not wash out completely, the skin tones you depend upon so much when shooting figure studies. A green filter will darken the sky somewhat and at the same time keep the flesh tones rather true, but a green filter will also emphasize any skin blemishes such as freckles, moles, scars and suntan marks. If you can't find a girl with an all-over tan, find one with no tan at all. It is very hard to cover up the differences in skin color with makeup, but Max Factor's pancake makeup tan No. 2 is about the best you can use. Apply it with an almost dry sponge and blend it carefully so that it isn't too apparent.

As with my pin-up posing at the beach, I start first with the standing shots so that my model doesn't get all covered with sand at the beginning of the session. Save the water shots for last so that your model can be refreshed before getting dressed. •

Nude Silhouettes

Early morning or late afternoon low sunlight is best for outdoor shots. Take light-meter reading of light behind nude, not nude itself.



ONE might think that it would be far easier to work with the silhouetted figure where you are concerned only with shapes and outlines than with the fully-lighted nude with its confusing shadows and textures. I don't believe this is true; it is a difficult challenge to work with the nude silhouette. The precise lines of a silhouette enhance the loveliness of a graceful pose and well-formed body, it is known, but it also has a tendency to point out figure faults and bad posing much more than any other type of lighting. A saggy bust or heavy legs is noticeable at once in a silhouette shot, where it may have gone unnoticed in a well-lit shot simply because some other detail such as the model's face or costume took your eye away from it. In a silhouette there is nothing to take your eye away from the figure; actually your eye is drawn to it, with its one continuous line outlining every contour of the body.

Profiles make the best silhouette shots. If the legs are apart, it will keep both the legs and the body from looking heavy. If the girl is leaning against a prop or a building, one leg may be slightly bent. The same rule can be applied to the arms. Keep away from a hand-on-hip pose, however, as it has a tendency to look more like a cheesecake shot than an artistic study. The arms can be occupied with the hair overhead or can be drawn behind the body as if a strong wind were blowing them back. Watch the fingers when they show in a silhouette and make sure the model knows how to place them gracefully.

I do most of my silhouettes outdoors, but when I work in the studio I place my lights on both sides of my model and behind her so that her back is completely lit but her front is in darkness. In a studio it is wise to work with a white background so that your silhouette will look as black as possible. If you work with a gray or colored background, you are not going to get a crisp silhouette.

I prefer shooting my silhouettes out of doors using the bright morning sun as a backlight. This means getting up very early and getting on location by 7:30 or 8:00 a.m. I cannot get the shots I want with a setting sun because it is in the wrong direction for me in Miami. For evening shots I use the west coast of Florida.

The best way to take a light meter reading is to read the light behind the model and expose for that. Naturally, taking a reading from the front in the usual manner would only give you a normal and not a silhouetted picture. Silhouettes are a fascinating phase of photography and it is stimulating to invent new poses and ideas with which to use them. •

Shoot profiles and keep model's limbs away from body, legs separated, hands off hips. Arms can be fixing hair or raised to hold column or other prop. For studio silhouettes, work with white drop.

Nudes in Existing Light

Working without lights relaxes model, is conducive to creation of proper mood which is very necessary in figure photography.

THE most satisfactory method for shooting nudes in the home is by using existing light. Nothing is more natural or conducive to creating the proper mood which is so necessary in figure photography. You can make use of the all-over light in a room for relatively flat lighting, or you can place your model near a window for your key light and use the light in the room as your fill light for more rounded lighting. I prefer to use my lighting controls to glamorize or dramatize my subjects rather than show the cold frankness of a nude figure, so I frequently place my subjects near a window, as I do with my glamour pin-ups.

Since it is of prime importance that photographs of nude subjects be kept as impersonal as possible, it is wise to pick simple backgrounds which are not disturbing to the eye. Shooting near a window eliminates this problem to a certain extent. At least it is better than using a whole room of fussy furniture as your background. When working with nudes in the home, you can keep them simple by shooting in close instead of covering the full figure. I always shoot my indoor nudes with a tripod as it seems far easier to compose my picture and I don't have to worry about camera movement. A good way to get rid of disturbing backgrounds is to throw the background out of focus by using a wide aperture. If you like working with this method, you can do away with a tripod and hand-hold your camera if you are using one of the fast films.

There are no set poses for figure studies. Anything is all right as long as it is pleasing or interesting to the eye. The poses must be worked out with the model who may originate them or the photographer who comes with a definite idea in mind. If

Use the light in the room for all-over flat lighting, light from a window as your key for interesting highlights as shown in these photos. Instruct model not to look into the camera.

Of the two very interesting semi-nudes above, the one at left is preferred. Busy pattern of shadows on one at right detracts from figure itself. Beach nudes at right were shot in existing light on a cloudy day, impart over-all diffused effect, interesting variety.

you can work with a dancer, all the better; she will have enough poise and grace so that anything she does with her body will look acceptable. More than likely though, you will be working with an inexperienced girl who has never done this type of posing before and you will have to show her what to do. It helps to have a few clippings of good nudes taken from a photography magazine.

Keep the model from looking toward the camera; use profiles and lowered heads, but above all create a feeling of seriousness for the whole setting. The model should have a simple hairdo and if she does not, ask her to brush her hair straight back and make it so. No jewelry or shoes should be worn. There are some girls who don't mind showing their breasts, but do not like to pose completely in the nude; they will cling to a pair of panties as though their very life depended upon them. It must be pointed out to girls who have this idea that actually a nude with no clothing whatsoever is more ethereal than one partially clothed. Clothing, like a pair of panties, actually gives a cheapness to a nude figure instead of making it more respectable. Of course, when there is a reason for a model to be partially clothed as in pin-up and calendar art then it is necessary, and in this case actual smiles and looks right into the lens are permitted, but this is another type of photography and in a separate category. I am referring to the true art nude.

Working with existing light enables your model to relax completely as she is not so aware that pictures are being taken of her, and there are no interruptions due to moving lights around. It is the ideal type of lighting for this kind of photography. •

There are no set poses in figure studies, anything is all right as long as it is in good taste and is pleasing to the eye. Poses should be worked out with the model who may have good ideas, too.

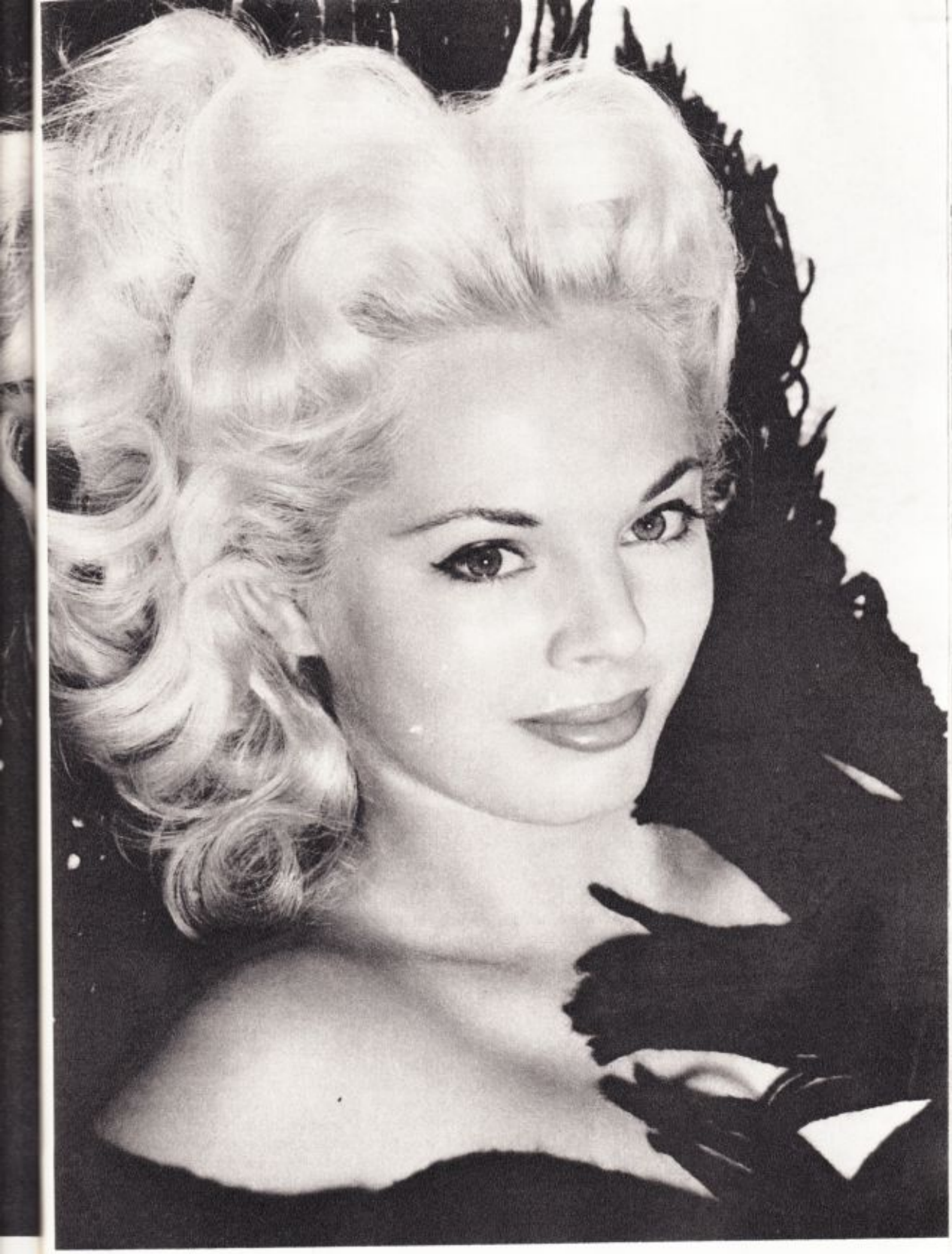
Glamour Portraits in the Home

The way you take the picture is more important than where you work, and using own, or your model's home, can sometimes be a decided asset.

MANY photographers are under the impression that one must have a fully equipped studio in order to take professional glamour portraits. When I first started taking pictures, I couldn't afford to keep up a studio, so I had to rely on using my own, or the subject's home to work in. That was how I came to the conclusion that the WAY you take the picture is more important than WHERE you take the picture. What could be more natural than photographing someone in familiar surroundings where they can relax and feel perfectly at ease?

When I plan to photograph a girl in her home, I go through the entire house first, checking over each room carefully for picture possibilities and finally selecting the best, that is, the one with the plainest background. Usually the living room will do, curtains and plain drapes being excellent. Stay away from drapes with a print; they are too distracting. Remember that your subject's face is the center of interest.

Tripod-mounted camera was tilted at sharp angle to get this diagonal pose of Lisa Winters reclining on the floor. The platinum blond beauty was posed against a background of black fringe on textured white to emphasize contrast. The black stole was, in fact, her costume. White background is tufted cotton rug.



Photographing a model in her own home, and in existing light whenever possible, permits you to get more relaxed and candid poses. If light is poor, simulate natural lighting with floodlights aimed at the ceiling for bounce light effect. Beverly Amato, at left, below, wears white costume against patterned background. Demure nude, below, is Kathleen Stanley. At right, Miss Stanley poses in living room.

Try shooting in the bedroom, too. Have the model brush her hair all to one side and lie down on the bed. Shoot down on her by raising your tripod as high as it will go. For a "sure-to-please" picture, photograph your model looking out the window using existing light and shooting a profile view. This is particularly feminine if there are ruffled curtains at the window.

When your background is selected, take a look at your model and what she is wearing. If she is wearing a sweater, blouse, or evening gown, shoot it in the living room, but when you move into the bedroom, dress her for the bedroom. Even if you have a shy model who won't wear the diaphanous kind of nightie, there are all sorts of non-transparent baby doll pajamas that are cute as can be, especially on the 16-year-olds.

Learn a little about makeup, so that if you are working with a young or inexperienced girl, you can assist her. Quite a few of the girls I have worked with for the first time never knew how to use a lipstick brush until I showed them how. It can make a big difference in that smile!

As a base, pancake makeup is best because it covers the most flaws, but on young girls of 16 and 17, creme makeup should be used if they have no blemishes as it gives the face a healthy glow. If you are shooting color, have the girl wear more rouge than she usually wears for street makeup, but if shooting black-and-white pictures, tell her to wear none. It sometimes comes out as a shadow. Ask the girl to wear mascara, even if she is young, as it will make her eyes more expressive. To enlarge a girl's eyes, have her line the eyes with a black eyebrow pencil on the bottom lashes inside and on the top lashes outside along the line where the hairs grow. A true red shade of lipstick is best, no pinks, blue shades or oranges. Try practicing on one of the members of your family before you start experimenting with your models.

You will find that if your lighting arrangement doesn't cast a black shadow directly to one side of the model's head, you and she will be more pleased with the results. There are several ways of doing this. I like to shoot my subjects in front of a window where plenty of light comes in through the curtains or drapes. Then I place one light high in front of my subject just over the camera. This single flood isn't strong enough to make a shadow

One of the many things a photographer should know about is the proper application of makeup. Pancake is the best for portrait work since it covers best, but for youthful models, creme will bring out that healthy glow. Sophisticated pose of Pat Cooper's, below, dictated use of pancake makeup, lipstick applied with brush. Frilly-clad Pat Morris, bottom, used creme make-up, lighter lipstick. Casual pose, right, was enhanced by use of lipstick only, expanse of skin would contrast with pancake or creme.

with bright sunlight coming in behind the model. If you have several lights to work with, you can place two of them facing the background, one on each side of the subject and one light to the side or in front of the subject and a fourth light bounced off the ceiling as a fill light. But, of course, if you get into the habit of using lots of lights, you might as well be in a studio because you have lost the very advantages you seek. That's why I frequently use existing light when shooting in the home and have been very pleased with the soft qualities it gives a photograph.

If you have never tried existing light, you should, because nothing makes your model feel more at ease in front of your camera. You can accomplish so much more in the way of moods and expressions if your model has no bright floodlight in her face. When you turn lights on a model, they seem to say to her, "You're in the spotlight now; perform please!" How can you expect to get anything candid unless you are photographing an actress?

I haven't mentioned flash or strobe for portraits because I just don't like them. I've tried using several methods with both,

Long hair, sloe-eyed makeup, bring out languid sophistication of satin and silk bedroom scene, above. Braids and bared shoulder lend interest to neo-peasant costume, above, in which our author used herself as model. Simple lines of background enhance clean, sharp contour of chair, figure. Before starting to work, take good look around model's home if that is where you are going to take your photographs, and make mental notes as to suitable backgrounds for the day's exposures. Look over the grounds as well, for possible outdoor scenes. Photo at right was taken near back porch of model's beach house. Models, incidentally, are Chris Mara, extreme left, Miss Yeager, and Yvonne Fredricks, right. Miss Fredricks' hair was combed high on one side, adds to sultry expression, wind-blown feeling of outdoor setting. Contrast of weathered wood, smooth textures of skin and costume are excellent.

but have never been satisfied. Actually my favorite kind of glamour lighting, whether employing floodlight or existing light, is where about one half of the model's face is in the light and only a small triangle of light shows on the cheek of the dark side. I only shoot pictures during the day as I depend a great deal upon existing light in both my black-and-white and color.

One of the main reasons I shoot portraits in the home is because that is where I take my test shots. Whenever I find a new girl that I am interested in photographing, I usually arrange to take the shots in her home. In this way I can look over her wardrobe, talk to her mother about the kind of shots I want to take, and gain the girl's confidence. It is so much more friendly than an unfamiliar surrounding like a photo studio. Many of the girls that I shoot have never posed for a professional photographer outside of her school year-book picture. They are usually very shy and self-conscious about posing for the first time, and it takes a lot of work on my part to loosen them up enough to get "feeling" into the shots. There are very few who show this "feeling" in the first shots, but at least

A glamorous model, of course, like Miss Stinger shown on these pages, will—coupled with glamorous costumes—do more to insure glamorous photographs than other considerations. Careful lighting, makeup and good exposure do the rest.

The most natural setting in the world for a natural beauty like Alta Whipple is her own living room. Poised and comfortable, she can readily assume pose after pose with grace and ease. The photographer's job is to shoot them all—then choose the one he likes best. Sun-lit curtains provide back-lighting, two floods illuminate the model.

test shots help me to find out what can be done with a girl and how much she will cooperate with me to get the right pose or expression. I usually take one or two rolls, but sometimes when a girl is exceptionally good, the test shots continue right into a shooting session. Most times, though, I wait and look over the test shots before I shoot further, picking out any faults the girl may have and determining whether they can be corrected easily.

There are some flaws that the camera can hide, but others, such as a bad nose or neglected teeth are too much trouble to be bothered with. You would be surprised at the large number of girls, even professional models, who come to me and want to work but must be turned down because they need dental treatment. A small cavity, especially if in the front teeth can be covered quite effectively with a bit of wax from a white candle.

In trying to determine if a girl is photogenic, look at her nose. If it is rather straight or cute and turned up, more than likely the girl is pretty and would make a good subject. Try to stay away from noses which are hooked or have a bump in them. They present lighting problems. When you decided to shoot portraits, find the prettiest girl you can and don't worry about her figure. Concentrate on her face. You can always get a pin-up model for the full length shots you want to take. Above all, concentrate on the girl, so that her true personality shines through. •

Using Floodlights in Your Home

A well decorated home lends an assortment of settings appropriate to glamour photography, and with the use of floodlights you can get precise quality in your pictures.

The femininity of the decor is felt by both model and photographer in the photo opposite, though little of the background is actually shown in the finished picture.

The stone wall provides an unusual background for model Denise Lamont. For compositions of this kind it is well to work out the details before you start shooting.

I WOULD rather take glamour photographs in a tastefully decorated home than in a well-equipped studio any day. In a studio one must use one's imagination solely, but in the modern home each piece of furniture or decoration suggests an idea for a pose with one idea leading to another with little effort. At the present time, magazine editors appear to be buying more photographs with home settings than pictures taken at the beach. It is a kind of cycle. A couple of years ago when I was first taking glamour pictures editors were interested in bikini pictures; now the trend is to indoor glamour with negligees and frilly undergarments.

This situation sometimes poses a problem with me since most models do not live in lavish, newly decorated homes. Very often I find myself calling on my friends and acquaintances asking permission to use their homes for my glamour pictures. This is rewarding, for if I were to try to work with the barren apartments some models live in, I would be frustrated in trying to create a thing of beauty where little actually existed. Being a woman, I am not one of those people who can get enthusiastic over run-down houses and outdated surroundings. I definitely prefer the modern, but if the furniture is stately and genuinely antique it may intrigue me. Although I concentrate on my model so that little of the background actually shows in the finished photograph, I am still influenced by it at the time of shooting and its effect on me

Three lights are ideal. Two are thrown on the background to eliminate harsh shadows, and the other is used as a main light, to the front or side of subject.

Photograph of model dressing is taboo in many magazines. However, a tasteful picture as shown opposite, is appropriate for use as a stocking advertisement.

A pretty model and a cute pose, but the background is too busy. Setting should be used only if and when it will show your subject to her greatest advantage.

is reflected in the results. Keep it simple

Whenever I am uncertain as to what kind of a home I will be working in and go on the job cold, I always carry with me at least three floods. Much as I enjoy working with existing light, floodlighting is still the most stable and the surest way of getting the picture I want without any doubts about the results. Whenever I work with existing light I always have the feeling that I am experimenting, but when I work with floodlights, I control my lighting conditions and know exactly what my finished product will be. Although I have worked with as little as one light, I find that three lights are more nearly ideal. Two of the lights I throw on the background to eliminate harsh shadows behind the subject, and the other light is used as a main light either to the front or to the side of the subject. My fill light is the daylight which is already there as I never shoot pictures at night unless there is no other way to get them.

If you don't like the sharp degree of lighting that floodlights give you, you can simulate a softer, almost existing-type light by bouncing the lights off a wall or ceiling. I don't care for this myself, preferring the clean cut lines floodlight gives a picture, since it reproduces well on any kind of paper which a magazine may use. Existing light pictures usually reproduce well only on the better grades of paper. With floodlighting, one can get the precise studio quality in one's photographs lacking in home backgrounds. Floodlighting is more flattering to girls who have blemishes or laugh lines under their eyes than existing light, which shows up all flaws in the complexion.

In fairness to your model, try to learn all about your camera and have your tech-

Floodlight is the most stable way of controlling your lighting conditions. Should you wish to simulate the softer, more diffuse effect of natural light, "bounce" the lights off a wall or ceiling. Direct floodlighting is preferred for sharp clean lines.

Below, a high-angle shot of Marie Stinger lighted from above. In fairness to your model, try to learn all about your camera and have your techniques down pat before you start a shooting session, as the floodlights tire a model more than sunshine does.

niques down pat before you start a shooting session, especially when working with floodlights as they tire a model more than working with existing light or at the beach in the sun. To get my model into the swing of things, I have her start out with the more conservative costumes first, like a sweater and toreador pants and shoot in the living room. After she gets used to working with me and my methods of getting poses and expressions, we go into the bedroom and work with the negligees and fancy underthings. I usually don't shoot nudes with home settings as they appear too personal, but occasionally some background intrigues me enough to try a few.

One of the easiest type of glamour shots is a series taken in a bubble bath. I never use the commercial type of bubble bath salts. They don't make as many or as exuberant bubbles as ordinary dishwashing detergent does. Turn the water on full force and then pour in, under the faucet, the whole bottle of detergent. Fill the tub till the bubbles reach the brim and then you are ready to shoot. If the bubbles don't stay put on the girl's body long enough to suit you during standing poses, use a few

A word about color. When shooting color, be aware of the background colors as well as those of the costume. Reds, yellows and blues are those most often used; pastels do not always reproduce well.

When photographing nudes in a home setting, it is essential to keep the subject impersonal. A partial drape may be the answer.

Though less than ideal, you may use two, or only one floodlight, utilizing the existing light as a fill-in. Avoid night photos.

sprays of shaving cream from one of those push-button cans to simulate soap. This will cover the vital parts satisfactorily without the girl being embarrassed by disappearing suds. So that the shaving cream will not look too artificial, let the girl put a few of the detergent suds on top of the shaving cream for a little sparkle. Whenever you use floodlights near water, you must be exceptionally careful as the tiniest drop of water or soap bubble on a hot bulb will make it explode and your model is in an almost helpless position. Place the floodlights as far away from your model as possible and warn your model about the danger of splashing.

Floodlighting in the home is almost an absolute necessity when shooting color unless you are shooting in a corner with windows on each side admitting light, and even then your shutter speed would probably have to be as slow as 1 second since the rating for color film is only about 12. When you are shooting color be aware of the colors which you are using both in background and in costume. Reds, yellows and blues are the most used of all colors and are the best selling commercially. Pastels do not always reproduce well under all printing conditions and odd colors like purple, fuschia or charteuse are not always liked by the person who will be buying your photographs. It is best to stick to accepted colors, so that only your subject matter is under criticism. Don't use too many colors in one picture; make simplicity your motto and keep a popular poster effect in both color and black and white.

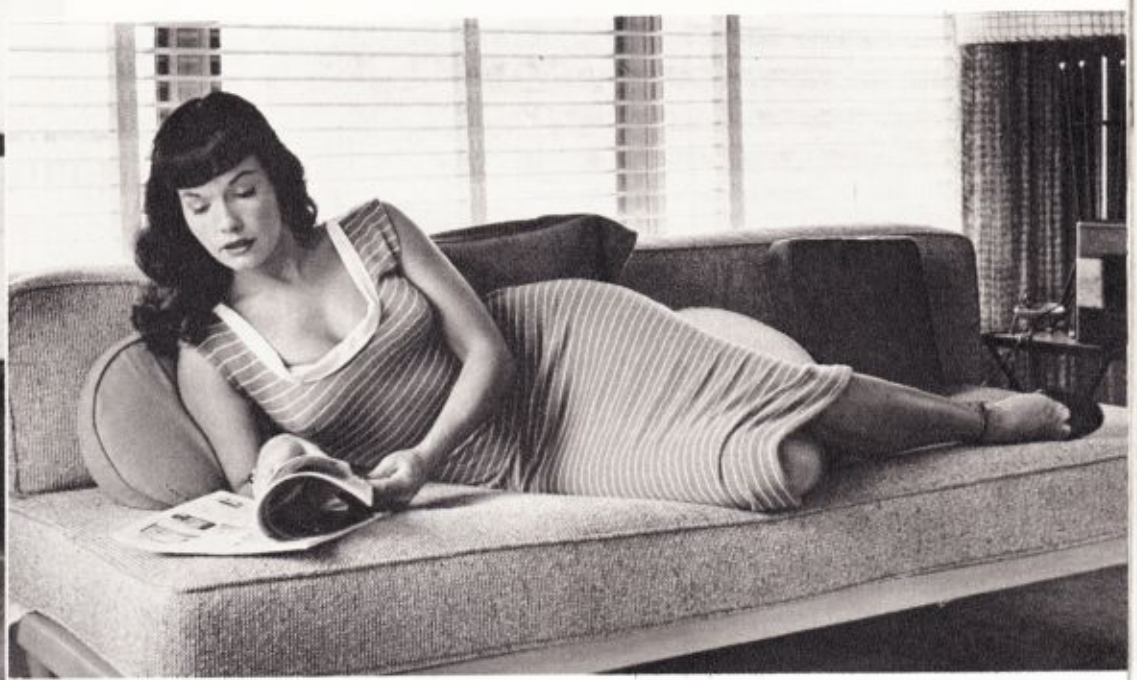
If you don't want to carry as many as three lights when working with floodlights in the home, then at least use two. One light as a main light and the other light to help illuminate the background on the opposite side. When I first started taking pictures in the home, I didn't realize the value of working with more than one light and as a result of being too lazy to carry more lights, my pictures were unevenly lighted and hard to work with in the darkroom. Now I work with three, and even though it is a job lugging them from room to room and job to job, I think about the better results I will be getting and then I don't mind the extra trouble at all. •

Existing Light in the Home

Less equipment and better chance for artistic effects is the result here, plus the advantage of working with model who is more relaxed and not in "spotlight."

THE mechanics of recording a scene with the aid of a camera and film can be learned in school, like any other skill, but the art of creating a photograph that is an artistic masterpiece comes from within the creator. There are many men in this world who call themselves professional photographers, and that they are, in the sense of taking a picture which is in focus and is a likeness of the subject, but to produce pictures which have feeling and mean something to the viewer, the photographer must also have the thinking powers of a true artist. Sometimes a photographer can learn what is considered good taste and what is considered artistic by studying pictures of the old masters and visiting art galleries and museums, but more often the artist-photographer has a dormant sense of artistic expression already within him that guides him in his judgment in setting up photographic moods and situations. It is this desirable trait that helps a photographer put his subject in the mood for these

Over-all yet diffused lighting of sunporch, left, or back-lighting with direction of light source to the left of figure, below, are all possible without the use of floodlights in the home. Author feels natural lighting best, believes floodlights, like oldtime flash powder, will go.



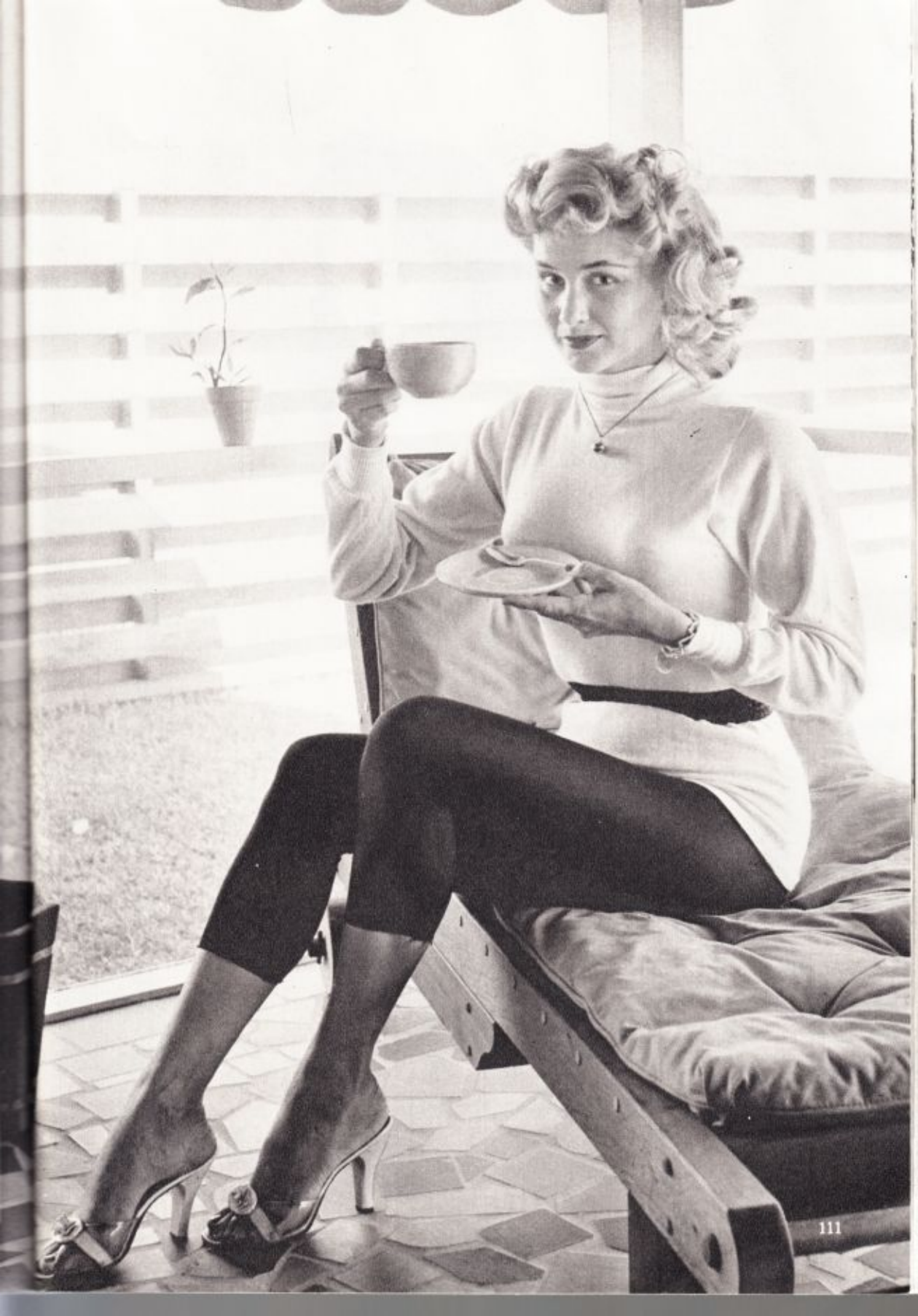
pictures which have feeling and substance.

One of the best ways to create pictures which have feeling and a certain mood quality is to keep away from artificial lighting and artificial backgrounds; use available light and work right in your own or the model's home. Almost every room in the home is usable for pictures of glamour girls. The living room is the ideal spot and since most modern homes have large picture windows, it will be the easiest place to work. Also, the girl will feel less self-conscious working in the living room than in the bedroom if this is her first shooting session with you. Naturally the best spot to work is near the window, letting the light fall on one side of your subject slightly to the front. This preserves any modeling of the face and is more pleasant to the eye than cold flat lighting coming directly to the front of the subject.

If you have to work on a side of the room where there is not too much light, open the drapes or curtains as far as possible to admit as much light as you can. Use backgrounds that are as simple as possible. The end of a couch, a chair or hassock are all good home props to work with. Watch objectionable items such as lamps, vases or bric-a-brac, and remove them if the setting looks too confusing. Plain-colored drapes and curtains make the best backgrounds and can be used for almost any pose conceivable. I like to use them with my model sitting on the floor, especially in homes that have light colored wall-to-wall carpeting. It's really wonderful working with existing light as you never have to worry about lighting up the background to get rid of objectionable shadows, because there aren't any. Everything is evenly lighted.

The next best place to work in the home is the bedroom since most bedrooms are feminine looking rather than man-tailored, and so blend in with your glamorous subject and the petticoat personality you are trying to convey. As in the living room, work near a window and watch closely for the effects that light and shadows have on your subject's face and body. Each is equally important in a full length glamour shot. With the light coming from the side, slightly to the front, be on the alert for unbecoming shadows created from the nose and see to it that you have the bust lighted attractively. Sidelighting is usually always flattering to any bust. Always have the model turn her face into the light rather than away from it for best facial effects. The person working with existing light must train his eye to see that which is really there and to measure the light almost visually to understand it and appreciate

Picture window with palms just outside perfectly lights Dolly Murcia's pert loveliness. Low angle catches nothing but skylight to frame and backlight talented Micki Marlow, below. Clever lighting, right, utilizes reflected sun.



Three studies of model Beverly Amato photographed in the natural lighting of her home are shown here. White fur stole, left, contrasts with her dark beauty; photos above utilize window light for both sharp and soft effect.

all it can do. Just think of that window as a spotlight or floodlight and the light in the room as your fill light. Instead of moving your light, move your subject to get the lighting effect you wish.

If you have a choice of bedrooms in which to work, pick the one with the most frills—the ruffled curtains and the dressing table with a skirt. Sitting at the dressing table is always effective as it is a natural thing for a young lady to do. She can be selecting a necklace from a fancy jewel box, applying makeup or perfume, or brushing her hair. If the bedspread on the bed is not too attractive, ask if there is a satin comforter in the house and use it. Whenever I have doubts about what kind of a house I will be shooting in (a lot of models live in small inexpensive apartments with no extras), I carry a satin bedspread or comforter in my car. There is something about satin that suggests glamour wherever it is used. This same satin bedspread can be used as a background

Curtains diffuse direct sunlight, above, but some gets through, is used for background lighting. North light, right, naturally diffused, bathes model in soft shadows, gives photo a delicate, feminine touch.

when shooting portraits or pin-ups if you have a place to hang it without folds.

The greatest advantage of working with existing light is the minimum of equipment needed. Actually all that is necessary is a camera and a light meter. Rather than shoot my Rollei hand-held with a wide aperture, I prefer using a tripod and getting greater depth of field with a slower speed and smaller f stop. My usual exposure is 1/10 sec. at f8. I always work with TRI X film, so I am really not restricted when I shoot with available light. •

Late afternoon sun imparts peaches and cream tones to entire photo of Alta Whipple, left.

Setting sun streams through French door to backlight French chanteuse Helene Aimeé.

Cool early evening light beautifully models Miss Aimeé in delicate, shadow-free tones.

Sleepy time gal, Carolyn Lee, right, is suitably garbed to watch the setting sun. The dark interior of room neatly frames the light from windows, provides contrast to filmy costume.

Study in contrasts. The late afternoon light is enough to illuminate facial tones of model Eleanor Luckey, below, keep dark costume and textured couch subdued. Pillow sparks scene.

You never have to worry about lighting up the background to get rid of shadows using existing light.

Actually an outdoor shot, left, the afternoon north light is well diffused, however, casts soft shadows.

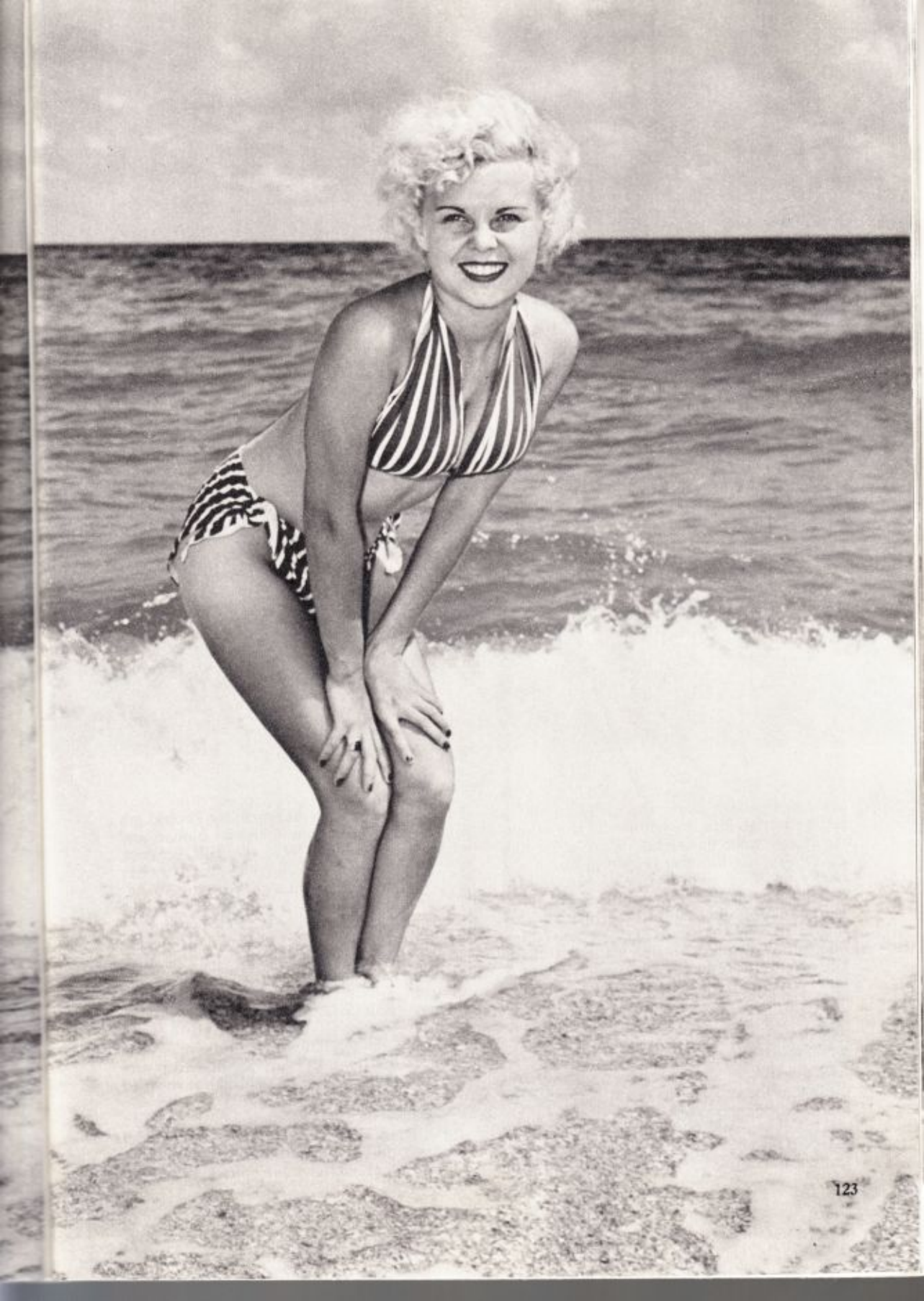
Water Poses

The natural setting, strong light, and relaxed atmosphere makes the beach a wonderful place for glamour photos.

THE beach is the most popular location for cheesecake photographs and no one could appreciate it any more than I. The most ideal spot in the world is at your beck and call; your lighting is already there, the background is simple and yet colorful, and the sand acts as a natural reflector softening the harsh shadows of a glaring sun on a model's face and body. Since I always pick a secluded beach on which to do my pin-up work, the model has the utmost privacy for costumes changes and complete freedom of movement.

In order to get the most animation out of my models when working at the seaside, I make them get wet. This may sound heartless to the girl who is used to going to the beach and never getting her bathing suit wet, but it really isn't. I do most of my water shots in the summer and here in Miami, the summer sometimes gets so hot that you cannot walk barefoot in the sand without burning your feet. So you

Let your model go right into the water and get wet but for her hair. Start with standing poses, then sitting and reclining shots. The model should be posed before the wave comes. For best results, time your shot precisely the moment the wave hits.



see I'm actually doing the girl a favor by letting her go into the water and she knows it. It's so much easier taking a picture of a girl who looks like she is having fun, if she really is. I've seen some of the stiffest looking beginners loosen up and get marvelous expressions and poses just by posing in a lively surf. There is something about the freshness of each wave that helps your model lose her inhibitions and find a new personality. Actually, although my model gets almost completely wet, I try to have her pose so that she keeps her hair as dry as possible until near the end when we go all out for naturalness. Wet, stringy hair just doesn't appeal to me in most photographs, although I do shoot it occasionally to break the monotony.

Almost any costume will do for wet shots, and it doesn't necessarily have to be anything that slightly resembles a bathing suit. I have used just about anything I could get my hands on: towels, peasant blouse and skirt, nightgowns, leotards, silk scarves, etc. Whatever the model does wear, let her get it completely wet and clinging to her body before you shoot. It is best that she wear no undergarments under the costume for the best effect. It is usually necessary to have the girl wet the costume after every 1 or 2 shots as the wind dries the material quickly and makes the costume baggy. As in posing on dry land, do the standing poses first and then sitting and reclining shots. Kneeling shots are very good as the model's body is raised up and well supported by the legs so that most of it will show when a wave hits.

The best way to get fine action shots in the surf is to demonstrate to your model the pose that you want and tell her to take that pose before the wave comes. When the

When photographing at the beach, face the camera toward the water for a pleasing background. Note in photo below, background distracts from focus of interest. Other photos here integrate ocean with subject matter.

wave does strike, she can glamorize the pose just a bit and turn on her best expression. Always shoot the instant the wave hits the girl to get the best results. Don't put your model in water that is too deep for when a wave comes it will cover her so completely you will be lucky if you even see her head. About up to her ankle or calf is best. Sometimes instead of a big splashy wave, you get a nice rolling wave of fluffy foam which makes a pleasant picture, too. Don't be afraid to take off your shoes and get into the water with your model. You can't get those realistic low angle closeups from way back. I like to shoot my water pictures about 1:00 p.m. Shooting my Rollei at 250 gives me just enough action in the water to suit my tastes, although others may prefer a

Don't hesitate to get into the water with your model, as you can't get those realistic close-ups from way back. A strobe light is useful to catch fast action, also as a fill-in to soften harsh shadows, especially at midday, and when your model cannot look into the sun.

Almost any costume will do for wet shots, and it doesn't necessarily have to resemble a bathing suit. Fresh flowers (or very expensive artificial ones) attached with Scotch tape, transform the character of a simple suit, as above. Don't put your model in water that is too deep, or the pose may be obscured by the waves. Ankle or calf-deep is best, though, as on the opposite page, the texture of the preceding wave makes an interesting photo.

slower or a faster speed. I usually use my strobe as a fill-in light to take care of harsh shadows.

This fill-in light comes in handy when my model cannot look into the sun. Unlike shots you will take on dry land and in the studio, water shots never come out the way you plan them, so don't be afraid to try to copy a good pose you have seen in a magazine. A model usually has good intentions of holding a pose, but when a strong wave hits her, she forgets what she is doing and arms and legs sprawl all over the place. Of course, these accidental shots often turn out to be the best since they are so candid. I always recommend to amateurs that they photograph their model in the water the first time. It is the easiest way to get interesting candid shots with the least effort on the part of the model and photographer. Don't misunderstand me, you won't come out with perfect shots every time. In fact, you will probably find yourself wasting a lot of film, but the one or two shots that do come out will be excellent and well worth the effort both of you put into them. •

Action Poses

The figure in action affords a fresh vision and a new range of possibilities in posing, costuming, and composition.

NOTHING makes a photograph more exciting than a little action, whether it is actually going on while the picture is being taken, or whether it has been posed to look as such. Naturally I am all for authentic action, and nothing stimulates my photography more than shooting action, but unfortunately there are few girls who can do all the things I would like them to do while leaping into the air. When you find one of these "few girls," go to it! Get away from those stiff poses you've been used to, and make your model run, jump or dance while you shoot her.

You don't necessarily have to use high shutter speeds to shoot action. Whenever I shoot night club acts, I usually shoot at 1/10th of a second because most clubs don't permit the use of flash and I must work with available light. Other times, when I have a choice of speeds, I shoot at 1/250th of a second. This not only stops the action enough to get a clear picture, but leaves just a little motion noticeable in the hands or feet so that the picture does not look too artificial. Always shoot at the peak. Peak action is that tiny instant when the person who is leaping into the air pauses before coming down to the ground. Naturally you cannot expect to take one shot and come up with a prize-winner. When shooting action, you must shoot at least one or two rolls to come up with one good shot. Don't be afraid to have the girl try the same pose each time; the finished results always look different. Try to have your girl do her leaping where there is a solid foothold for her. It is too hard to leap in soft sand, so let her move near the water's edge where the sand is moist and packed down.

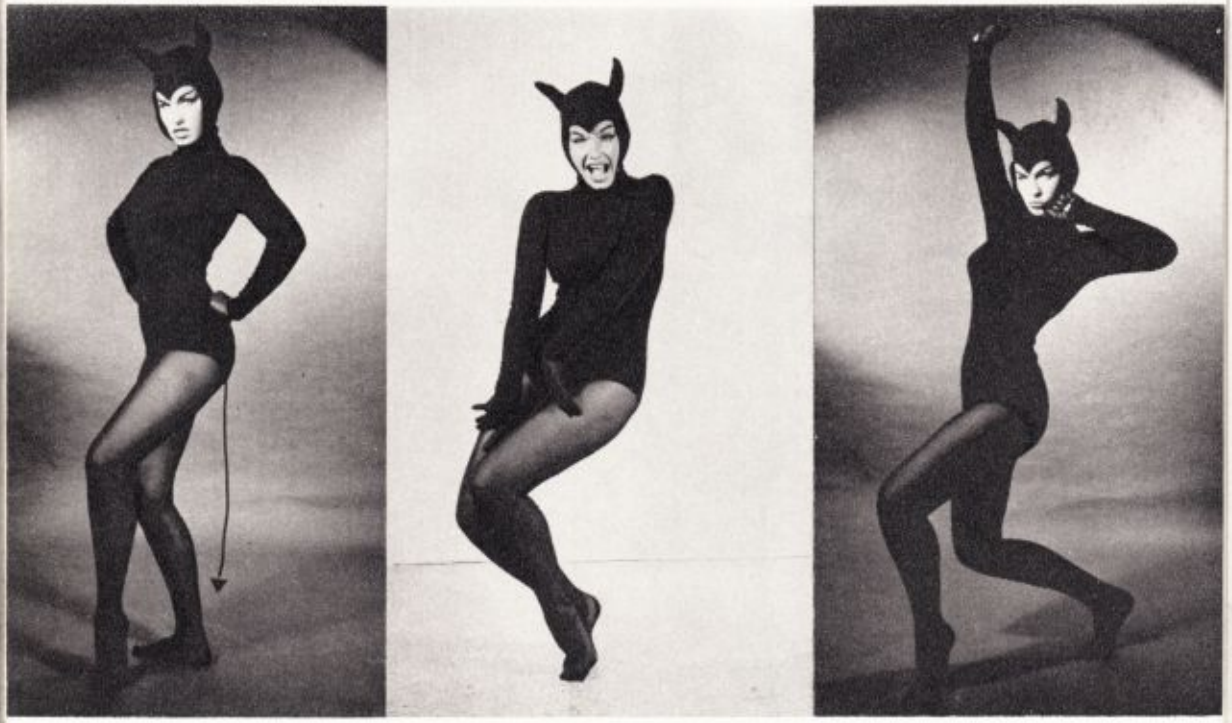
Most girls have to run into a jump or leap, so that means you have a focusing problem, since the girl is not in the same spot which she will be when she is in the air and you are snapping her picture. I solve this by having the girl stand where she will be when she leaps and focus on her there. I make some sort of mark in the sand or lay a small stick at that spot, and then instruct her to make sure that this is where she will perform. In this manner the girl can get a running start and jump higher than if she were trying to lift herself in the air from a still position. Since most girls are not very graceful when you tell them to jump into the air, you must show them what to do with their arms and legs before they jump.

The easiest pose to do while jumping is a profile shot, legs are scissor-fashioned with the leg closest to the camera pointing forward. The hand closest to the camera can be thrust forward as it it were reaching for something, but the girl must be careful that she doesn't hide her face with it. Always remind the girl to keep her toes pointed when she jumps. Poses with the arms thrown back are more difficult on the jumper, but then you don't have to worry about hiding the face. Let your model rest after each roll of action shots by taking easy sitting-down poses while she catches her breath.

To get the finest action shots, try to get an acrobatic dancer to pose for you.

Shooting action poses does not necessitate high shutter speeds. A shutter set at 1/250th second will stop the action enough to get a clear shot, but leaves a little motion noticeable in the extremities so that the picture does not look artificial.

Almost any costume is all right for action shots, the most comfortable is a leotard. The model may be posed in such a way that she looks as if she is in action when you take the picture. Expressive hand gestures, bending at the knees and also standing on the toes give a feeling of motion. When photographing action you must shoot at least one or two rolls to come up with a really good picture. Don't be afraid to have the girl do the same pose several times, they will always come out looking different.



Almost any local dancing school will have several pretty subjects who would like to have some pictures taken of them. Try to select a girl with long hair as its flowing motion fits right into your action theme. A dancer is graceful no matter what she is doing, and all you have to worry about is getting the picture in focus and shooting at the proper instant. Elaine Deming is the girl whom I have used in most of these leaping shots and she, being a professional acrobatic dancer, was a joy to work with.

Almost any costume is all right for action shots, but keep in mind that a girl will do better in something which feels more secure on her than a skimpy Bikini which she might jump completely out of when she leaps into the air. The most comfortable costume for a girl to work in is a leotard. Leotards are sexy-looking, and yet are not revealing, so you can be sure any girl will consent to wear one. A full skirt held high above the legs puts a little added motion into a jumping shot; so do silk scarves held in the hands. For the girls who cannot look graceful in motion, or do not know how to dance or leap (and there are quite a few) pose them so that they look like they were in action when you took the picture. Expressive hands help a lot, and bending at the knees, and also standing on the toes give a feeling of motion.

Let your model get into the surf at the beach and splash or kick water (naturally not toward the camera). Profile poses will work nicely. Let sand run through her fingers; have her toss a ball into the air; leapfrog over a rock; have her do anything, as long as she keeps moving. You'll get some of the most satisfying pictures ever. •

This series was taken against the same background but the lighting was varied from a full flood creating a silhouette appearance, to a single spot behind the figure, dramatizing the dance and costume.

For true action, always shoot at peak—that tiny instant when the person who is leaping into the air pauses—before coming down to the ground.

Try to have your girl do her leaping where there is a solid foothold for her. It is too hard to leap in soft sand, so move near the water's edge.

Focus your model at the spot where she will be when in the air. Then let her run into the leap at that point for a higher, more graceful shot.

The long hair of the dancer contributes to the movement in these photographs. Instruct the model on the position of arms and legs in a leap; the easiest is a profile shot, legs are scissor-fashion with the leg closest to the camera pointing forward. Be careful that the face is not hidden by the hands, and remember, always keep the toes pointed—and let your model rest after each roll.

Here you have all the elements of a good action shot. Sand, sea, sun, a girl who is full of life, and a graceful dancer as well. All you have to worry about is getting the camera in focus and shooting at the proper instant. Is anything simpler?

A low angle shot will increase the appearance of height, as model here seems to soar. Uncluttered background contributes to feeling of space, three-dimensional effect.

A handspring with a smile. Dancer Elaine Deming gives unusual performance at water's edge, where sand is moist and packed giving firm support to her feats.

The action of the legs may have been more successfully stopped with a faster shutter speed, or had the pose been taken from the right, but the intense motion would be lost.

Shot at peak action, the photographer here caught the model poised with the lithe grace of a bird in flight. Note striking use of costume, skirt.

The gesture of the figure is contrasted against the still horizontals of the beach, sea and sky. Though it's not so easy, keep your model smiling.

The full skirt held high opposes a circular motion to the angularity of the high kick. When using a costume of this kind, be sure that it augments the movement of the figure in action.

The rapidity of motion can be seen in the blurred feet of the high jump. The low horizon adds to the sensation of height, as does the marked absence of beach due to low angle of camera.

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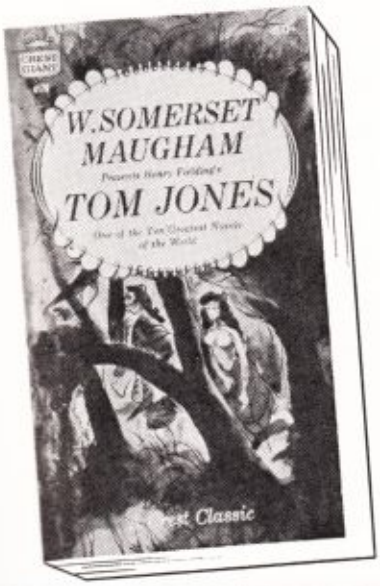

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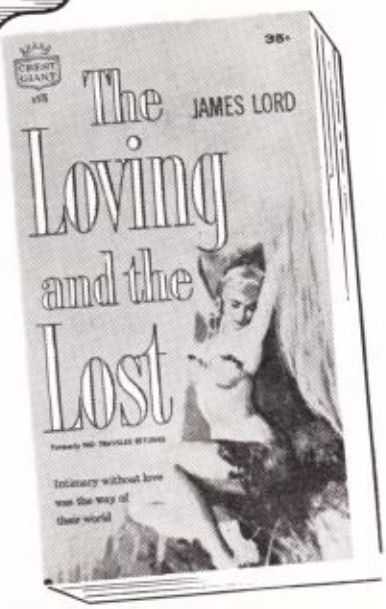

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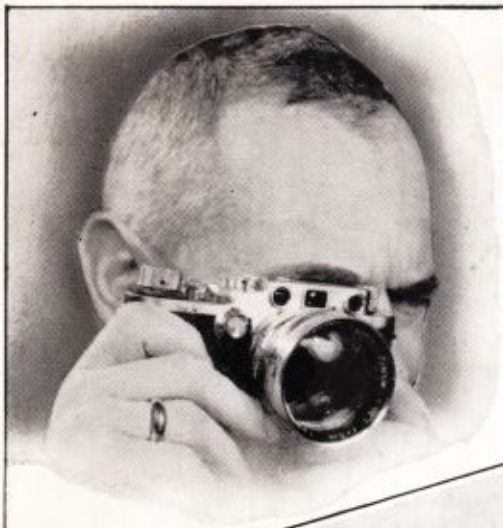

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